

William Blake and His Circle
DIVISION II: Blake's Circle

DIVISION II BLAKE'S CIRCLE

Note that Essick's "Blake in the Marketplace" regularly lists sales of pictures &c, by Barry, Basire, Calvert, Flaxman, Fuseli, Linnell, Mortimer, Palmer, Richmond, Romney, and Stothard.

CATALOGUES

1989 June 15-September 24

§*Narrative Image--Book Illustrations in the 19th Century.*
Tochigi Prefectural Museum of Fine Arts, Utsonomiya, 15
June-30 July 1989, and **Machida City Museum of Graphic Arts**,
13 August-24 September 1989.

It includes prints after Flaxman and Fuseli, one of them
engraved by Blake.

1991

The Painted Word: British History Painting, 1750-1830, ed. **Peter
Canon-Brookes** (1991)

REVIEW

G.E. Bentley, Jr, *Blake*, XXVII, 3 (**Winter 1993-94**), 79-80
(an important visual and verbal "record of what Blake
and his leading contemporaries ... thought was the
noblest form of visual art" [p. 79])

1992 November 11-December 3



William Blake and His Circle
DIVISION II: Blake's Circle

English Romantic Landscape: John Linnell and Contemporaries. Autumn 1992 Catalogue 60 [of] Martyn Gregory (London: **Martyn Gregory Gallery**, 1992)

P.R.M.C., "Introduction" (pp. 2-3); the 17 paintings, all reproduced, include John Linnell (No. 6-10), his son William Linnell (No. 11-12), John Linnell and Samuel Palmer (No. 13), and James Ward (No. 15-17).

1993 January 15-April 12, May 9-July 25

Andrew Wilton and Anne Lyles. *The Great Age of British Watercolours 1750-1880.* [Exhibited 15 January-12 April 1993 at the] *Royal Academy of Arts* [London] and [9 May-25 July 1993 at] *The National Gallery of Art* [Washington, D.C.] (Munich: Prestel-Verlag, 1993)

It consists mostly of 226 fine colour reproductions. In a Blake context, the most important works are the Blakes (lots 9-11, including the Arlington Court Picture), Constable (lots 26-35), John Linnell (lots 203-8), John Martin (lots 210-11), Samuel Palmer (lots 223-30, including "Bright Cloud", "The Lonely Tower", "A Towered City", and "Morning" for Milton), George Richmond (Lots 236), Cornelius Varley (lots 311-15), John Varley (Lots 316-19), James Ward (lots 320-21), and especially J.M.W. Turner (lots 277-306).

1993 January 23-February 21

David Alexander. *Affecting Moments: Prints of English Literature Made in the Age of Romantic Sensibility 1775-1800.* [Catalogue of an exhibition at the **University of York** 23 January-21 February 1993 and elsewhere.] (York: University of York

William Blake and His Circle
DIVISION II: Blake's Circle

[sold in aid of the Laurence Sterne Trust, Shandy Hall], 1993) 72 pp., 52 reproductions, 65 entries.

A very professional illustrated catalogue of prints from David Alexander's collection "which were singly issued rather than being in books", an important category, since "works of imaginative literature seldom appeared initially with plates" (pp. 5, 6), and many of the prints exhibited here were the first, largest, and most ambitious illustrations of their books. Inter alia, he cites prints designed by John Flaxman (engraved by Marcuard and William Flaxman) from Goldsmith's *Vicar of Wakefield* and from **Henry IV*, Part II, Act II ("Falstaff and Doll Tearsheet") published by Durant and by William Flaxman on 1 and 10 March 1783 (p. 57), at just the time when Blake and Parker formed their short-lived print-selling partnership. (A briefer, unillustrated form of the catalogue accompanied exhibitions of 1981-83 and 1986.)

1993 July 22-1994 April 3

Visions of Antiquity: Neoclassical Figure Drawings*. [Compiled by] Richard J. Campbell and Victor Carlson with Contributions by Sylvain Bellenger, Edgar Peters Bowron, Bjarne Jornaes, Lisa Dickinson Michaux, Stig Miss, and Marsha Morton (Los Angeles: **Los Angeles County Museum of Art; Minneapolis: **The Minneapolis Institute of Arts** 1993)

The British Drawings include George Romney (lots 1-2), Benjamin West (Lots 3-4), John Hamilton Mortimer (lot 5), Angelica Kauffmann (lot 6), John Flaxman (lots 8-10), and William Blake (lot 11, "A Breach in a City, the Morning After the Battle").

1993

William Blake and His Circle
DIVISION II: Blake's Circle

§*British Prints 18th-20th Century: Catalogue 4* (London: [Michael J.] **Campbell Fine Arts**, 1993)

Blake and his followers are lots 4-7, 9-18, 69, 74-83, 109-16, 121-24, 144-45, including as lot 9 Blake's engraving of "The Fall of Rosamond" printed in three colours, second state (though misleadingly described as "between Essick's first and second states"), £3,500, sold.

Frühjahr 1995

Katalog Drei of **Moirandat Company AG** of Basel

For its offer of a letter from Flaxman to Hayley of 19 March 1802 mentioning Blake, see R.N. Essick, "Blake in the Marketplace, 1995".

1995 July 17-27

Paul F. Betz. *Romantic Archaeologies: Comprehending Some Images of the Age and Selected Women Writers.* [An exhibition 17-27 July 1995 at the] Albin O. Kuhn Library and Gallery, The **University of Maryland** Baltimore County, 1995

Catalogue by Mr Betz of works from his collection, including as lots 7-10 three prints by Blake and a copy by W.B. Scott of Blake's "St Matthew".

BOOKS AND ESSAYS

Donald, Diane. *The Age of Caricature: Satirical Prints in the Reign of George III* (New Haven: Paul Mellon Centre for Studies in British Art, 1996)

REVIEW

Alexander S. Gourlay, *Blake*, XXXII (1998-99), 74-75
(because "the topic is simply too large and too complex

William Blake and His Circle
DIVISION II: Blake's Circle

to be susceptible to summary on this scale ... the result is barely adequate even as an overview" [p. 74])

McCalman, Iain, Jon Mee, Gillian Russell, Clara Tuite, Kate Fullagar, Patsy Hardy, ed. *An Oxford Companion to the Romantic Age: British Culture 1776-1832* (Oxford: Oxford University Press, 1999) 4^o, 794 pp.; ISBN: 0198122977

The book is divided into two sections. The first is a series of essays (with an index) on large subjects such as "Viewing" (pp. 187-97, by Suzanne Matheson), "Prints" (pp. 207-14, by David Bindman), and "Poetry" (pp. 220-29, by Jerome McGann). Of course most of these essays are careful summaries of existing knowledge, but that by Suzanne Matheson on "Viewing" (i.e., exhibitions) is an original contribution to the field.

The second half of the book is an alphabetical encyclopedia which seems to be about half biographical. The individuals comprehended include William Blake (Jon Mee), John Flaxman (D.W. Dörrbecker), Henry Fuseli (Dörrbecker), William Hayley (Mee), Joseph Johnson (Mee) and his Circle (Mee), John Linnell (Mee), "London's most celebrated gentleman thief", William Owen Pughe, William Sharp (Dörrbecker), J.G. Stedman, Thomas Stothard (Dörrbecker), Emanuel Swedenborg, and Thomas Taylor. There is nothing on R.H. Cromek or George Cumberland or James Parker.

The rest of the encyclopaedia is devoted to abstractions such as Amiens (Peace of), Gagging Acts, the Gordon Riots, History Painting, Pious Perjury, Rebellion of 1798, the Society for Constitutional Information, the Society for the Suppression of Vice, and Treason Trials (notice the emphasis on politics).

William Blake and His Circle
DIVISION II: Blake's Circle

BARRY, James (1741-1806)
Painter

2005 October 22-1806 March 4

James Barry 1741-1806: "The Great Historical Painter". Ed. Tom Dunne with contributions by William L. Pressly, Fintan Cullen, Michael Phillips, Peter Murray, Tom Dunne, Elmarie Nagle, Margaret Lind, Dawn Williams, Colleen O'Sullivan (Cork: Crawford Art Gallery and Gandon Editions, 2005) 4^o; ISBN: 0948037253

To accompany an exhibition with this title at Crawford Art Gallery, 22 October 2005-4 March 1806, lavishly illustrated.

REVIEW

Christin Leach, "Art: James Barry ...", *Sunday Times*
[London], **22 January 2006**

§**Allan, David G.C.** *The Progress of Human Knowledge and Culture: A Description of the Paintings by James Barry in the Lecture Hall or "Great Room" of the RSA in London* (London: Calder Walker Associates, 2005)

§**Anon.** "Books and Arts – Gothic Romance – James Barry and Henry Fuseli." *Economist*, CCCLXXVIII (2006), 70, 90

§**Bennett, Susan**, ed. *Cultivating the Human Faculties: James Barry (1741-1806) and the Society of Arts* (Bethlehem, Pennsylvania: Lehigh University Press, 2008) 162 pp.; ISBN: 9780934223966

Susan Bennett, "Prologue."

Helen Clifford, "Introduction."

William Blake and His Circle
DIVISION II: Blake's Circle

David G.C. Allan, "James Barry (1741-1806): A Biographical Outline."

Anne Puetz, "The Society and the 'Polite Arts' 1754-1778: 'best drawings', 'High' Art and the Design for the Manufactures."

Martin Myrone, "Patriotism, Virtue, and the Problem of the Hero: The Society's Promotion of High Art in the 1760s."

Charlotte Grant, "Arts and Commerce Promoted: 'female excellence' and the Society of Arts' 'patriotic and truly noble purposes'."

Andrea MacKean, "Making a Place for Ornament: The Social Spaces of the Society of Arts."

David G.C. Allan, "The Olympic Victors: The Third Painting in Barry's Series, The Progress of Human Knowledge and Culture."

William L. Pressly, "Elysium's Elite: Barry's Continuing Meditations on the Society of Arts Murals."

John Manning, "'This Slip of Copper': Barry's Engraved Detail of Queen Isabella, Las Casas and Magellan."

William L. Pressly, "A Preparatory Drawing for Barry's Glorious Sextumvirate Rediscovered: The Search for the Seventh Man."

William L. Pressly, "Barry's Medal for the Society of Arts: A Celebration of the Three Kingdoms."

David G.C. Allan, "Epilogue: Barry's Death and Funeral."

§Crookshank, Anne. "The Genius of James Barry." In her *Ireland's Painters* (New Haven: Yale University Press, 2002)

Dunne, Tom, and **William Pressley**, ed. *James Barry, 1741-1806: History Painter* (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010) 300 pp.; ISBN: 9780754666349

William L. Pressly. "Foreword: Barry Studies from a Bicentennial Perspective."

Tom Dunne. "Introduction: James Barry's 'Moral Art' and the Fate of History Painting in Britain."

William Blake and His Circle
DIVISION II: Blake's Circle

David H. Solkin. "From Oddity to Odd Man Out: James Barry's Critical Legacy, 1806-66."

Martin Myrone. "James Barry's 'Hairbreath Niceties': Risk, Reward, and the Reform of Culture Around 1770."

Fionnuala McManamon. "James Barry: A History Painter in Paris in the 1760s."

Margaret W. Lind. "'Glowing Thoughts on Glowing Canvas': James Barry's Venus Rising from the Sea."

Martin Postle. "Barry, Reynolds, and the British School."

Asia Haut. "Barry and Fuseli: Exile and Expulsion."

David Bindman. "The Politics of Envy: Blake and Barry."

John Barrell. "Reform and Revolution: James Barry's Writings in the 1790s."

Liam Lenihan. "History Painting and Aesthetics: Barry and the Politics of Friendship."

Michael Phillips. "No 36 Castle Street East: A Reconstruction of James Barry's House, Painting and Printmaking Studio, and the Making of The Birth of Pandora."

William L. Pressly. "Crowning the Victors at Olympia: The Great Room's Primary Focus."

Daniel R. Guernsey. "Barry's Bosseut in Elysium: Catholicism and Counter-Revolution in the 1790s."

David G.C. Allan. "'A Monument to Perpetuate His Memory': James Barry's Adelphi Cycle Revisited."

§**Bindman, Catherine.** *"A genius of first rank, lost to the world": Prints by James Barry from the Collection of William L. Pressly* ([N.Y.:] C.G. Boerner, 2014)

Dunne, Tom, and William Pressley, ed. *James Barry, 1741-*

William Blake and His Circle
DIVISION II: Blake's Circle

1806: History Painter (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010) 300 pp.; ISBN: 9780754666349

William L. Pressly. "Foreword: Barry Studies from a Bicentennial Perspective."

Tom Dunne. "Introduction: James Barry's 'Moral Art' and the Fate of History Painting in Britain."

David H. Solkin. "From Oddity to Odd Man Out: James Barry's Critical Legacy, 1806-66."

Martin Myrone. "James Barry's 'Hairbreath Niceties': Risk, Reward, and the Reform of Culture Around 1770."

Fionnuala McManamon. "James Barry: A History Painter in Paris in the 1760s."

Margaret W. Lind. "'Glowing Thoughts on Glowing Canvas': James Barry's *Venus Rising from the Sea*."

Martin Postle. "Barry, Reynolds, and the British School."

Asia Haut. "Barry and Fuseli: Exile and Expulsion."

David Bindman. "The Politics of Envy: Blake and Barry."

John Barrell. "Reform and Revolution: James Barry's Writings in the 1790s."

Liam Lenihan. "History Painting and Aesthetics: Barry and the Politics of Friendship."

Michael Phillips. "No 36 Castle Street East: A Reconstruction of James Barry's House, Painting and Printmaking Studio, and the Making of *The Birth of Pandora*."

William L. Pressly. "Crowning the Victors at Olympia: The Great Room's Primary Focus."

Daniel R. Guernsey. "Barry's Bosseut in Elysium: Catholicism and Counter-Revolution in the 1790s."

David G.C. Allan. "'A Monument to Perpetuate His Memory': James Barry's *Adelphi Cycle* Revisited."

REVIEW

William Blake and His Circle
DIVISION II: Blake's Circle

Dennis M. Read, *Blake*, XLVI,3 (Winter 2012-2013), 28-29
("Its scholarship is impressive, its writing stimulating,
and its approaches engaging")

§**Gordon, Scott Paul**. "Reading Patriot Art: James Barry's King Lear." *Eighteenth-Century Studies*, XXXVI (2003), 491-509.

§**Howard, Jeremy**. "'Into the Cyclops Eye' – James Barry, Historical Portraiture and Colonial Ireland." In *A Shared Legacy: Essays in Irish and Scottish Art and Visual Culture*. Ed. Frinten Cullen and John Morrison (Aldershot and Burlington, Vermont: Ashgate, 2005)

§**Lenihan, Liam**. *The Writings of James Barry and the Genre of History Painting, 1775-1809* (Burlington, Vermont: Ashgate, 2014) 202 pp.; ISBN: 9781409467526

§**Myrone, Martin**. "James Barry." Review [of what?] in *Print Quarterly*, XXIV (2007), 68

§**Pressley, William L**. "James Barry and the Print Market: A Painter-Etcher avant la lettre." In *Art and Collecting in the Eighteenth Century: New Dimensions and Multiple Perspectives*. Ed. Elise Goodman (Newark: University of Delaware Press, 2001)

§**Pressly, William, L**. *James Barry's Murals at the Royal Society of Arts: Envisioning a New Public Art* (Togher [Ireland]: Cork University Press, 2014) xviii, 395 pp; ISBN: 978172051084

BARTON, Bernard (1784-1849)
Quaker Poet

Bullen, A.H., rev. **James Edgar Barcus, Jr.** "Barton, Bernard (1784-1849), poet" *Oxford Dictionary of National Biography*, IV (2004), 191-92.

BASIRE, James (1730-1802)
Engraver, Blake's master

Peltz, Lucy. "Basire, Isaac (1704-1768)" (includes James Basire). *Oxford Dictionary of National Biography*, IV (2004), 234-37.

BOWYER, Robert (1758-1834)
Print Impresario

§Arnold, Dana. "Robert Bowyer's Historic Gallery and the Feminization of the 'Nation'." In *Cultural Identities and the Aesthetics of Britishness*. Ed. Dana Arnold (Manchester and N.Y.: Manchester University Press, 2004)

§Hutton, R.W. "Robert Bowyer and the Historic Gallery: A Study of the Creation of a Magnificent Work to Promote the Arts in England." Chicago Ph.D., 1992

§Roman, C. "Pictures for Private Purses: Robert Bowyer's Historic Gallery and Illustrated Edition of David Hume's *History of England*." *DAI*, LVIII (1997), 2429A. Brown Ph.D., 1997

William Blake and His Circle
DIVISION II: Blake's Circle

BOYDELL, John
(1719-1804)

Print-Impresario and employer of Blake

The Boydell Shakespeare [sic] Gallery. Ed. Walter Pape and Frederick Burwick in collaboration with the German Shakespeare Society (Essen and Bochum [Germany]: Peter Pomp, 1996) 4^o 312 pp., 169 reproductions in various sizes

Published to accompany an exhibition 25 April-27 May 1996 (**Museum Bochum** [Germany]), and 12 January-9 March 1997 (**Armand Hammer Museum and Cultural Center, University of California at Los Angeles**).

A Collection of essays, including Petra Maisak, "Henry Fuseli (Johann Heinrich Füssli) – Shakespeare's Painter." Pp. 57-74.

§**Dias, Rosie.** *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic* (New Haven: Published for The Paul Mellon Centre for Studies in British Art by Yale University Press, 2013) viii, 274 pp.

There is a section on "'The Shakespeare of the Canvas': Fuseli and the Construction of English Artistic Genius."

Dias, Rosemarie Angelique. "John Boydell's Shakespeare [sic] Gallery and the Promotion of a National Aesthetic (England)." *DAI*, LXVII (2004), 469C. York [England] Ph.D., 2004

Hamlyn, Robin. "The Shakespeare [sic] Galleries of John Boydell and James Woodmason." Pp. 97-113 of *Shakespeare in*

William Blake and His Circle
DIVISION II: Blake's Circle

Art. Ed. Jane Martineau and Desmond Shawe-Taylor (London and N.Y.: Merrell, 2003)

Sillars, Stuart. “‘A Magnificent Scheme (If It Can But Be Effected)’: Boydell, Criticism and Appropriation.” Chapter 9 (pp. 254-99) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

§**Whitefield, Peter.** "The Boydell Experiment." Pp. 48-53 of his *Illustrating Shakespeare* (London: The British Library, 2013)

BUTTS, Elizabeth (1770-1851)
Wife of Thomas, Blake's Patron

Mrs Elizabeth Butts, Grafton Street, Fitzroy Square, subscribed to Guido Sorelli, *Isabella degli Aldobrandi, Tragedia* (London: Presse l'Autore, 18, Piccadilly; P. Rolandi, Dikese Cooper, E. Miller, 1838) <Harvard>.

BUTTS, Thomas (1757-1845)
**Clerk in the office of the Commissary General of Musters,
Patron, and Friend of Blake**

Elizabeth Mary Cooper (1754-1825), whom Thomas Butts married on 21 December 1782, was the daughter of Joseph Cooper, a carver and gilder (like the father of John Linnell), and his wife Elizabeth (daughter of George Yardley, a silversmith, and his wife Winifred, née Nash).

"Eliz. Cooper" was apprenticed on 7 September 1767 to Mary Blackstone "of S^t Mary Islington, Midd^x School Mistress" for seven years for a premium of £75.10.0.

William Blake and His Circle
DIVISION II: Blake's Circle

On 18 July 1782 "Elizth Cooper[,] South Moulton St Co of Middlesex School Mistress" took as an apprentice her sister Elyn for £70. (2) Her next recorded apprentice was Augusta Johnson on 6 September 1784 for £71, for which "Elizth & Tho^s Butts[,] South Molton S.^t C.^o of Middx" paid the tax of £1.1.0 on 16 July 1789. (3) On 23 July 1785, "Elizth Butts[,] S^t George Hanover Square School Mistress" paid £1.5.0 as the duty on £50 for the three-year apprenticeship of Margaret Barker. (4) On 28 September 1787 Elizabeth Butts of St George, Hanover Square paid the apprenticeship tax of 15s on the fee of £30 for Elizabeth Parker for a seven-year apprenticeship beginning 13 August 1786. (5) On 9 June 1789 "Elizth Butts[,] St Jame's ... School Mistress" paid 15s duty on £30 for Lydia Pitman for a seven-year apprenticeship (16 May 1788-May 1795).

The two known pupils at the school happen to be daughters of unmarried parents. (1) According to the will (1790) of Captain James Denty, his "natural Daughter Elizabeth Denty ... about seven years of age now at Mrs. Butts Boarding School in South Molton Street" was to inherit £600 on her twenty-first birthday. (2) And in a codicil (1801) to his will (1796), Benjamin Charles Collins (d. 1808) named as sole beneficiary of his estate "Maria Castle (so called) at M^{rs} Butts Ladies School, Great Marlbro Street, Carnaby Market the said Maria to be a ward of Chancery".

In 1783-88 **Thomas Butts** worked as a clerk to George Hesse, Chief Clerk of the Commission of Musters. On 2 June 1788 Hesse shot himself, probably in despair over gambling debts. William Woodman and Thomas Butts were immediately appointed jointly as Chief Clerk. They therefore formed a private co-partnership, which was dissolved on 3 July 1802 when Woodman retired.

William Blake and His Circle
DIVISION II: Blake's Circle

When the Musters office was abolished on 25 September 1818, Thomas Butts was given a pension of £430 for 35 years service (1783-1818). His son Joseph Edwards Butts, "1st Senior Clerk", appointed in 1799, was given a pension of £140, and his son Thomas Butts, "3rd" clerk (and Blake's pupil), appointed in 1803, received a pension of £99.

In 1799, the first year of an income-tax levy, "Thos. Butts, Esq. Gt Marlboro" paid £46.17.4 at 10% [on his income of £468.19.4], but his wife Elizabeth filed no tax return, presumably because her adjusted income was less than the £60 minimum taxable income.

Thomas Butts was repeatedly identified, for instance on his Fire Office insurance documents, as a "Coal Merchant". He apparently belonged to the "class of middle-men called in the trade '*Brass-plate Coal-Merchants,*' ... who have no wharfs of their own, but merely give their orders to some true coal merchant".

"Thos. Butts, No. 63, South Molton-street", advertised on 23 March 1786 a reward of £1.1.0 for the return of a "Note of Hand" for £150.

On 24 September 1792, "Thomas Butts No 9 Great Marlborough Street Coal Merchant", insured with the Sun Fire Office his "now dwelling House only brick" (for "Fifteen hundred pounds"), and his "Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick" ("Two hundred pounds"), and on 21 July 1796 he insured his "Household Goods" (£450), his "Printed Books, Plate, &c Pictures" (£150, "Fifty pounds on each"), his "Wearing Apparel" (£100), and his "Prints Drawings & Needle Work" (£50).

Thomas Butts, Great Marlborough-street, Gent. and [his son] Joseph Edward Butts, same place, were recorded as not having

William Blake and His Circle
DIVISION II: Blake's Circle

claimed 2 dividends 5% annuities due October 1799 in the list of names and descriptions of the proprietors of unclaimed dividends on Bank stocks and on public funds, transferable to the Bank of England, which became due on and before 5th October 1800.⁹⁵²

Mary Lynn Johnson discovered in the online records of the Sun Life Assurance Office entries for **24 September 1792**:

Thomas Butts No 9 Great Marlborough Street Coal Merchant On his now dwelling House only Brick situate as aforesaid not exceeding Fifteen hundred pounds | Stable Coachhouse & Brewhouse adjoining in Blenheim Mews Brick not exceeding Two hundred pounds

And for 21 July 1796:

Thomas Butts No 9 Marlborough Street Coal Merchant On his Household Goods in his now Dwelling House only Brick situate as aforesaid not exceeding Four hundred & Fifty Pounds | Printed Books, Plate, & Pictures therein only not exceeding Fifty Pounds on each | Wearing Apparel therein only not exceeding one hundred Pounds | Prints Drawings & Needle Work therein only not exceeding Fifty Pounds

Blake's student, son of his patron

Two copies of a previously unrecorded engraving inscribed "Man on a Drinking Horse", "T Butts: sc", "22 Jany 1806", are reported in R.N. Essick, "Blake in the Marketplace, 2002", *Blake*,

⁹⁵² Eighteenth Century Collections-on-line, Gale Group.

William Blake and His Circle
DIVISION II: Blake's Circle

XXXVI (2003), one acquired by Professor Alexander Gourlay. Pencil inscriptions on the versos indicate that they were printed in a run of 250 copies by the Miniature Print Society of Kansas City, Missouri, from the copperplate donated by Col. W.R. Moss (doubtless the Blake collector Lt Col W.E. Moss) to the Nelson-Atkins Museum of Kansas City.

This is probably the first effort of Tommy Butts as Blake's pupil; Blake's first receipt, for £25.5.0, for tutoring him is dated 25 December 1805 (*BR* (2) 768).

The Thomas Butts collection in the Bentley Historical Library, University of Michigan, is that of Thomas A. Butts, an expert on financial aid at the University of Michigan in 1964-77.

CALVERT, Edward (1799-1883)
Artist, Disciple of Blake

D.W. Dörrbecker. "Calvert, Edward." Band 15, pp. 623-25 of *Allgemeines Künstler Lexikon: Die Bildenden Künstler aller Zeiten und Völker* (München-Leipzig: K.G. Saur, 1997)

A densely packed essay with an extensive bibliography and picture locations.

Lister, Raymond. "Calvert, Edward (1799-1883), artist" Vol. IX, pp. 579-81, of *Oxford Dictionary of National Biography* (2004)

COSWAY, Maria (1760-1838)
Painter
COSWAY, Richard (1740-1821)
Miniaturist, Acquaintance of Blake

William Blake and His Circle
DIVISION II: Blake's Circle

1995 August 11-1996 February 18

Stephen Lloyd. *Richard & Maria Cosway: Regency Artists of Taste and Fashion.* [Catalogue of an exhibition held at the **Scottish National Portrait Gallery**, Edinburgh from 11 August to 22 October 1995 and at the **National Portrait Gallery**, London from 17 November 1995 to 18 February 1996]. With Essays by Roy Porter and Aileen Ribeiro (Edinburgh: Scottish National Portrait Gallery, 1995) 4^o, 144 pp., 135 reproductions; ISBN: 0903598531

An impressive catalogue of the exhibits plus a detailed life of the Cosways' careers.

“Richard Cosway.” Pp. 72-75 of *The British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)

Gerald Barnett. *Richard and Maria Cosway: A Biography.* With a Foreword by Daphne Foskett (Tiverton, Devon: West Country Books, 1995) 8^o, 288 pp.; ISBN: 0718829411

See 1995 August 11-1996 February 18

Lloyd, Stephen. “The Cosway Inventory of 1820 Listing Unpaid Commissions and the Contents of 20 Stratford Place, Oxford Street, London.” *Walpole Society*, LXVI (2004), 163-217, pl. 61-130

William Blake and His Circle
DIVISION II: Blake's Circle

The inventory is at Fondazione Cosway at Lodi (Italy).

Lloyd, Stephen. "Cosway, Richard (*bap.* 1742, d. 1831), artist and collector" Vol. XIII, pp. 557-63, of *Oxford Dictionary of National Biography* (2004)

See also Stephen Lloyd, "Baroness Maria Catherine Cecilia (*née* Hadfield)", pp. 554-57.

Reynolds, Graham. "Late Eighteenth-Century Miniatures by Richard Cosway and Andrew Plimer." Pp. 115-24 of *British Art 1740-1820: Essays in Honor of Robert R. Wark* (San Marino: Huntington Library, 1992)

Especially about the 25 Cosway miniatures in the Huntington.

CROMEK, Robert Hartley(1770-1812)
Entrepreneur, Engraver, Friend-Enemy of Blake

See the CromeK Archive in Part IV, Catalogues and Bibliographies, 2008

Letter to **William Hayley** (no date given)

Enclosing Blake's letter [to Hayley of 27 November 1805 about his designs for Blair]; his work has too much mind and too little of the hand in it to be generally understood; mentions Lady Hamilton, &c.

CromeK's letter was paraphrased in the Sotheby catalogue of "the Collection of The Rev. Canon Hodgson, Comprising Cowper the Poet; Blake; Flaxman; [i.e.,] An Important Series addressed to Wm. Hayley", 2 March 1885, lot 17 (together with Blake's letter).

William Blake and His Circle
DIVISION II: Blake's Circle

The Cromek letter has not been traced or its existence previously recorded.

A letter of 1 December 1808 from Cromek to Robert Miller in Edinburgh begs Miller to distribute a parcel of books, probably Cromek's *Reliques of Robert Burns* (December 1808) (Pforzheimer Collection, New York Public Library).

David Alexander. "Cromek, Robert Hartley." Vol. VIII, p. 186 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Read, Dennis M. "Cromek, Robert Hartley (1770-1812), engraver and literary entrepreneur" Vol. XIV, pp. 293-94, of *Oxford Dictionary of National Biography* (2004)

See also Michael Warrington, life of the entrepreneur's son "Cromek, Thomas Hartley (1805-1873), painter", pp. 294-95, who went to the Moravian school at Fulneck in 1820.

CUMBERLAND, George
(1754-1848)

Dilettante, polymath, friend of Blake

1989 July 11

Christie, *Fine British Drawings and Watercolours* (London, 1989)

22-48 George Cumberland, 26 watercolours (1815, 1818, 1821, 1822, and n.d.), with explanatory inscriptions on the versos, plus 12 "coloured etchings" by "George Cumberland (1754-1848)" from *Views in Spain and Portugal* [1818?], 2 plates on paper watermarked

William Blake and His Circle
DIVISION II: Blake's Circle

Whatman 1818, wrapper inscribed "only 30 copies Printed", from an album entitled "Drawings by the late G. Cumberland", "The Property of a Gentleman" [sold for £396-£2,200, though lots 22-23, 26-30, 33,38, 40, 43, 45-47 were not sold]

George Cumberland. *The Captive of the Castle of Sennaar: An African Tale in Two Parts: Part 1 THE SOPHIANS (Printed in 1798 and 1810), Part 2 THE REFORMED (Manuscript of c. 1800).* Ed. G.E. Bentley, Jr (Montreal, Kingston [Ontario], London, Buffalo: McGill-Queen's University Press, 1991)

"Introduction" (pp. xiii-xli), "The History of *The Captive* Parts 1 and 2 and the Bases of the Present Text" (pp. xliii-liv), "Notes to the Text" (pp. 297-306), "Epilogue: The Sophians, the Jovinians, and Memmo" (pp. 307-22), "Appendix I: Substantive Emendations to the Text of *The Captive* Part 2" (pp. 323-48), "Appendix II: Description of the Manuscript of Part 2" (pp. 349-51).

REVIEWS

University Press Book News (March 1992), 38

A.D. Harvey, *Eighteenth Century Fiction*, LII (1992), 193-94 ("to be welcomed", with reservations)

Pamela Clemit, *Notes and Queries*, CCXXXVIII [NS XL] (June 1993), 253-54 (this "lavish edition ... is of special interest as a fictional commentary on changing notions of social reform")

Robert Kiely, *Blake*, XXVII, 3 (Winter 1993-94), 82-84 ("an admirable edition" of "Cumberland's odd and entertaining narrative" [pp. 83, 84])

Lewina The Maid of Snowdon, A Tale

William Blake and His Circle
DIVISION II: Blake's Circle

(1793)

A Poem on the Landscapes of Great-Britain

(1793)

REVIEW

Anon., "Domestic Literature, For the Year 1793", *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

"Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland," are products of very different merits. The former is simple and occasionally pathetic, but frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

Manuscript Geological Commonplace Book

DESCRIPTION: Large folio, with notes by Cumberland and others, MSS from Italy, etc., letters from geologists, lists of dealers in, and collectors of, fossils etc with some printed George Cumberland ephemera, some of which are also in the Bristol

William Blake and His Circle
DIVISION II: Blake's Circle

Library collections of cuttings⁹⁵³ on coal, Ichthyosaurs, geological lectures, but apparently with nothing on Blake or the arts.

HISTORY:(1) Sold by Cumberland with his other geological manuscripts (apparently including a MS catalogue of his Fossil Collection and MSS on Fossil Crinoids now not traced) to (2)The philanthropist James Heywood (1810-97) who gave these MSS in 1842 to (3)The Manchester Geological Society,⁹⁵⁴ to which Cumberland had sold in 1842 his fine collection of fossils and two copies of his *Reliquæ Conservatæ ... with Popular Descriptions of ... Some Remarkable Encrinites* (Bristol: J.M. Gutch; London: Harding, Lepard, and Co, 1826); the fossil collection and *Reliquæ Conservatæ* went to the university's Manchester Museum, but the Society's Library was disbanded in 1965 and the contents scattered; the MS Geological Commonplace Book was acquired by (4) a Wigan colliery office, whence it was purchased by (5)Professor Hugh Torrens⁹⁵⁵ of the Keele University Department of Earth Sciences (from whom all this information derives).

A previously unrecorded portrait in pen, ink, and black wash by George Cumberland apparently of Catherine Blake reading (c. 1783-85) on wove paper 23.1 x 17.8 cm pasted to a sheet of unwatermarked paper 23.7 x 18.0 cm inscribed in pencil on the verso "64", loose in an old mat inscribed "Mrs. Blake by George Cumberland" and "10", was sold by William Drummond in 2005

⁹⁵³ G.E. Bentley, Jr, *A Bibliography of George Cumberland (1754-1848)* (N.Y. and London: Garland, 1975), 45; the geology commonplace book is not listed here.

⁹⁵⁴ It is listed in J. Plant's catalogue of the Manchester Geological Society library (1875), 14.

⁹⁵⁵ Professor Torrens, a distant connection of Blake's patron Major General Sir Henry Torrens (see *BR* (2) 441, 786, 800), also has Cumberland's heavily annotated copy of Johan Samuel Müller's *Crinoidea* (1821) which had also escaped from the Society's Library. Professor Torrens intends to do some justice to Cumberland's interests in science.

William Blake and His Circle
DIVISION II: Blake's Circle

to R.N. Essick. (Cumberland's hand is almost certain, the subject somewhat less so, but it is very like Cumberland's portrait of Catherine in the Fitzwilliam Museum.) N.B. Catherine, who signed her marriage register with an X in 1782 (*BR* (2) 27-28), had apparently learned to read by the time of the portrait. The portrait is described and reproduced in R.N. Essick, "Blake in the Marketplace, 2005", *Blake*. XXXIX (2006).

A Sickness Club Record Book of 1839-48 listing payments to 23 women with Bristol addresses for sickness, old age, and funerals closes with a statement: "Balance in hand on 16th Feb. 1848 when the Club was agreed to be dissolved. G.C.",⁹⁵⁶ probably Blake's friend George Cumberland of Bristol. The Club is not otherwise identified.

Cumberland wrote that his novel called *The Captive of the Castle of Sennaar* (1798) "was never published or a single copy sold to any one",⁹⁵⁷ and only six copies have been traced today. Curiously, however, an anonymous review appeared in *The European Magazine*, XXXV (March 1799), 183-84:

From the time of Sir Thomas More's Utopia, many works of a similar kind to the present, describing the laws, manners, and customs of countries supposed to be found in the interior of America, or as with the present case and the Adventures of Gaudentio de Lucca,⁹⁵⁸ have been given to the public, and received

⁹⁵⁶ Lesley Aitchison Catalogue 73 (2006), Item 9 (£70), pointed out to me by DrHugh Torrens.

⁹⁵⁷ MS note in the Bodley copy of *The Captive*.

⁹⁵⁸ [Simon Berington], *The Memoirs of Signor Gaudentio di Lucca* (1737 ff.); see "*The Captive of the Castle of Sennaar* and *The Memoirs of Signor Gaudentio di Lucca*", pp. xxvii-xxxvi of George Cumberland, *The Captive of the Castle of Sennaar*, ed. G.E.

William Blake and His Circle
DIVISION II: Blake's Circle

with various success, according to the abilities of the inventors. They have sometimes afforded the means of venting oblique satire on the practices of particular countries, and sometimes have been levelled at individuals. The present performance is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principle, in morals, in religion, and in politics. The Sophians, the people here held up for [word illeg: emulation?], appear to have been well read in Mandeville, of the beginning of this century, with the French philosophers of the present day. The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future destination. Such works are intitled to no commendation, either for the subjects or the manner of treating them.

It is at least possible that Blake was responding to this hostile review when he wrote to Cumberland on 1 September 1800: "Your Vision of the Happy Sophis I have devoured. O most delicious book[,] how canst thou Expect any thing but Envy in Londons accursed walls."

John Highmore (1750-84),⁹⁵⁹ manuscript journal of a sketching tour in Kent with Cumberland and Thomas Stothard,

Bentley, Jr (1991).

⁹⁵⁹ John Field Highmore, Cumberland's intimate friend, was an artist and Cumberland's fellow-employee at the Royal Exchange Assurance Office. In the Essick Collection is a small etched portrait, entitled "M^r. John Highmore—from nature" in ink on the facing verso in the hand of George Cumberland, Jr.

William Blake and His Circle
DIVISION II: Blake's Circle

22-26 May 1779, 90 pp., inscribed "A Highmore" (Anthony Highmore [1758/9-1829], brother of John). It bears no reference to Blake's tour on the Medway River in Kent with Stothard and Cumberland in 1780 or 1781 (*BR*(2) 22-24). On 24 May 1779 Cumberland and Stothard crossed "over the [Medway] River to Allington Castle [just North of Maidstone, Kent], to take views"; Stothard's pencil drawing (in the Tate) of the castle inscribed "1779" must have been made during this tour,⁹⁶⁰ not on that with Blake and Cumberland.

Anon. "Living Authors, Natives of Bristol, or Residing in That City and Its Vicinity." Pp. 58-63 of *The Bristol Memorialist* (Bristol: William Tyson, **1823**) Pp. 62-63 <Bodley>

The bibliography of George Cumberland (pp. 622-63), which must be derived from Cumberland himself, includes his *Thoughts on Outline* (1796): "Half the [24] designs engraved by the author, the other half [8] by Mr Blake".

His *Captive of the Castle of Sennaar* (1798) was "published gratis". The second edition of it in *Original Tales* (1810) was "altered, but not terminated as the author intended".

Bentley, G.E., Jr. "George Cumberland's Sketchbook Discovered." *Notes and Queries*, CCLIX (N.S. LXI), 1 (March 2014), 39-43

The Sketchbook was recently acquired by VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO.

⁹⁶⁰ All the information here derives from R.N. Essick, "Blake in the Marketplace, 2009", *Blake*, XLIII (2010), 135, citing the sale of the Highmore manuscript at Bonham's (London), 24 March 2009, lot 109.

William Blake and His Circle
DIVISION II: Blake's Circle

Bentley, G.E., Jr. "The Suppression of George Cumberland's *Captive of the Castle of Sennaar* (1798): Liberty vs Commerce." *Yale University Library Gazette*, LXXI (1997), 155-58.

§Dörrbecker, D.W. "Cumberland, George." Vol. XXIII, pp. 76-78, of *Allgemeines Künstlerlexikon* (Munich and Leipzig: K.G. Saur, 1999) In German

Greenacre, Francis. "Cumberland, George (1754-1848), writer on art and watercolour painter" Vol. XIV, pp. 614-15, of *Oxford Dictionary of National Biography* (2004)

Johnes, Thomas. *A Land of Pure Delight: Selections from the Letters of Thomas Johnes of Hafod, Cardiganshire (1748-1816)*. Ed. Richard J. Moore-Colyer (Llandysul: Gomer Press, 1992)

An account of "George Cumberland" (pp. 62-65) precedes letters from Johnes to him of 1784-1815. In a letter to Robert Anderson of 29 January 1808, Johnes says that in Malkin's *Father's Memoirs of His Child* (1806) "You will see an account of Blake and an eulogium of your humble servant. Blake is certainly verging on the extravaganza" (p. 230).

Rodgers, David. "Cumberland, George." Vol. VIII, p. 264, of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Yerburgh, David S. *An Attempt to Depict Hafod in Cardiganshire The seat of Thomas Johnes, Esq. M.P. from 1783-1813. A Pictorial Journey Around the Estate of Hafod Illustrated with a variety of artistic skills* [No imprint, Preface dated 2000]

William Blake and His Circle
DIVISION II: Blake's Circle

8°, iv, 80 pp.; ISBN: 9780953563517

The book is "based upon George Cumberland's book entitled 'An Attempt to Describe Hafod'" and is designed as a "complement" to it (p. 5).

The images are enchanting, including Johnes's pictorial chinaware.

A remarkably excellent web-site for the Cumberland family (http://www.manfamily.org/cumberland_familyhtm), maintained by David Man, reproduces the volume of 19 watercolours entitled on the handsome gilt front cover VIEWS | IN | SPAIN AND PORTUGAL | TAKEN DURING THE CAMPAIGNS OF HIS GRACE | THE DUKE OF WELLINGTON | - | BY G. CUMBERLAND J^{NR}, with a printed "DESCRIPTION OF THE VIEWS. ... No 6, King's Road. Sloane Square | London: Printed by William Nicol, Cleveland-row, St. James's", signed in old brown ink "Geo Cumberland J.^r". These were printed as VIEWS | IN | SPAIN and PORTUGAL | Taken during the Campaign of His Grace the Duke | of Wellington | By George Cumberland J.^r. | only 30 copies Printed | = [watermark 1818] with 12 prints (copies in The British Library and The British Museum Print Room).

This is a parallel to G. Cumberland Jr, *Scenes Chiefly Italian* (1821).

The web-site also reproduces numerous publications by George Cumberland, including two with engravings by Blake (*Thoughts on Outline* [1796] and *An Attempt to Describe Hafod* [1796]), one that Blake owned (*The Captive of the Castle of Sennaar* [1798]), and Cumberland's contributions to the *Monthly Magazine*.

William Blake and His Circle
DIVISION II: Blake's Circle

A volume of "DRAWINGS | BY THE | LATE | G. CUMBERLAND" (as it was described on the binding) was acquired in 2012 by the E.J. Pratt Library of Victoria University in the University of Toronto. There are scores of drawings pasted into it and loose. Many of the drawings represent scenes from his travels in Italy (Florence, Venice, Pompei, Gondolfo Lake, Frascati, Naples) and later in England ("Bishopsgate near Windsor", where Cumberland lived for a time, Bristol [he lived for many years in Clifton], Bath, Westminster Abbey, and Driffield where his brother Richard was Vicar). There are portraits of his artistic friends such as Charles Townley (engraver), Granville Sharp, Charles Stothard and his father Thomas Stothard (Blake's friend), Samuel Shelley (miniaturist), and Richard Collins (miniaturist). There are also illustrations for *Paradise Lost* and *Don Quixote*.

Cumberland's *Paradise Lost* watercolours are particularly exciting because Blake was profoundly interested in Milton (he was "of the Devils party without knowing it" [*Marriage of Heaven and Hell*, pl. 6]). Blake made scores of illustrations for Milton's works, particularly *L'Allegro* (6 in 1816-20), *Comus* (8 in 1801, 8 in 1815), *On the Morning of Christ's Nativity* (6 in 1809, 6 in 1815), *Paradise Lost* (12 in 1807, 12 in 1808, 3 in 1822), *Paradise Regained* (12 in 1816-20), *Il Penseroso* (6 in 1816-20).

Cumberland made a drawing of "The Captive" probably to illustrate Sterne's *Sentimental Journey* (1768)

Cumberland's watercolours for *Paradise Lost* are for Adam and Eve in the Garden of Eden, Adam and Eve listening to the angel, The expulsion from the Garden called "Forsake me not

William Blake and His Circle
DIVISION II: Blake's Circle

Adam", "Satan Sin & Death".

Cumberland's family also formed (1) an album of 13 small Cumberland prints bound in roan-backed marble boards with a cover-label inscribed by George Cumberland, Jr, "Etchings by George Cumberland For Wm. Gutch 1848" (Robert N. Essick);⁹⁶¹ (2) A small volume with 11 mounted prints marked on the cover "Etchings | by | George Cumberland" (Bristol City Art Gallery); (3) "A similar volume, similarly entitled and dated by E.M. Cumberland 1 Jan 1849" with 27 prints (Collection of Sir Geoffrey Keynes).⁹⁶²

Essays, in Chronological Order

G. Cumberland. *Monthly Magazine* (1 April 1807), 233-34.⁹⁶³

Quotations from the translation of Baptista Porta's *Natural Magic* (1658) in folio about extracting salt from salt water.

G. Cumberland, Bristol, 4 November 1807. "Painting in Transparent Colours on Transparent Bodies." *Monthly Magazine* (1 December 1807), 430-31.

⁹⁶¹ My information about this album comes chiefly from an e-mail to me of 26 Nov 2012 from Professor Essick, who bought it in 1999; see also R.N. Essick, "Blake in the Marketplace 2005", *Blake*, XXXIX (2006).

⁹⁶² For No. 2-3 here, see Bentley, *A Bibliography of George Cumberland* (1975), 117, 119.

⁹⁶³ Cumberland's contributions to the *Monthly Magazine* here derive from the reproductions of them in http://www.manfamily.org/cumberland_family.htm. None is recorded in Bentley, *A Bibliography of George Cumberland* (1975). Most are untitled letters "To the Editor of the *Monthly Magazine*". The titles here derive from the running heads.

William Blake and His Circle
DIVISION II: Blake's Circle

George Cumberland. "Appeal in Favour of Milliner's [sic] Apprentices." *Monthly Magazine* (1 April 1808), 196-98.

G. Cumberland. "Remarks on the Bishop of London's Address." *Monthly Magazine* (1 July 1808), 493-95.

G. Cumberland. "Lord Elgin's Collection of Antiques from Athens." *Monthly Magazine* (1 July 1808), 519-20.

G. Cumberland, Bristol, 14 June 1808. "Education of the Poor." *Monthly Magazine* (1 August 1808), 27

Correspondence about literacy among prisoners in Newgate between Cumberland and Sir Richard Phillips, one of the Sheriffs of London [and publisher of the *Monthly Magazine*].⁹⁶⁴

G. Cumberland, Bristol, 4 January 1809. "On the Prevention and Cure of Consumption." *Monthly Magazine* (1 April 1809), 226-28.

About the literacy of prisoners in Newgate

G. Cumberland, Culver-street, Bristol, 10 April 1809. "Vindication of Chatterton, from a Mis-statement in an Essay, by Dr. Sherwin." *Monthly Magazine* (1 June 1809), 436-38.

G. Cumberland. *Monthly Magazine* (November 1809), 377-79.

An addendum and corrigenda to his account of Charles Grignion (January and November 1809) about his "*Rules for executing Caricatures*".

⁹⁶⁴ Recorded from a clipping without identification of the *Monthly Magazine* in Bentley, *A Bibliography of George Cumberland* (1975), 59.

William Blake and His Circle
DIVISION II: Blake's Circle

G. Cumberland. "Account of Dr. Fox's Asylum for Lunatics." *Monthly Magazine* (1 December 1809), 477-79.

G. Cumberland, Bristol, 10 January 1811. "Abraham Taylor, the Musical Boy." *Monthly Magazine* (1 February 1812), 7-8.

G. Cumberland, Bristol, 23 August 1811. "Description of an Alligator from Jamaica." *Monthly Magazine* (1 November 1811), 327-28.

G. Cumberland, 10 October 1811. "Inefficacy of the Act for Regulating Stage-Coaches." *Monthly Magazine* (1 November 1811), 376.

G. Cumberland, 10 January 1812. "*Edinburgh Institute.*" *Monthly Magazine* (1 March 1812), 110-11.

G. Cumberland, Bristol, 4 April 1812. "Mr. Cumberland on Lancaster's School." *Monthly Magazine* (1 May 1812), 322.

George Cumberland, Bristol, 1 May 1812. "Mr. Cumberland, on Female Prostitution" or "Mr. Cumberland on the Reformation of Females." *Monthly Magazine* (1 June 1812), 417-19.

Cumberland deals with the same subject in *The Captive of the Castle of Sennaar* (1798), in "Mr Cumberland's Plan for the Protection and Restoration of Females", *Monthly Magazine*, XXXVII (1 April 1814), 199-203, and *Monthly Magazine*, XXXVIII (1 October 1814), 210.

William Blake and His Circle
DIVISION II: Blake's Circle

Mr. G. Cumberland. "PLACED UNDER MR. BANK'S FINE BUST OF JOHN HORNE TOOKE, ESQ. ON HIS BIRTH DAY IN MDCCCX." *Monthly Magazine* (1 June 1812), 450-51, under "Original Poetry".

The poem, extracted from Cumberland's manuscript poem "Happiness", leaves 573-614, was "printed [in] only 25 copies" (according to his inscription in the copy in Victoria University in the University of Toronto).⁹⁶⁵

G. Cumberland, Bristol, 13 October 1814. "Neglect of Foot-paths." *Monthly Magazine* (1 April 1815), 221-22.

G. Cumberland, Bristol, 29 April. "Mr. Cumberland's Schemes for Preserving the Lives of Persons Shipwrecked." *Monthly Magazine* (1 June 1815), 402-3.

G. Cumberland. "Mr. Cumberland on proper Objects of Geology" and "Mr. Cumberland on the Effects, &c. of the Deluge." *Monthly Magazine* (1 September 1815), 130-33.

G. Cumberland. "Mr. Cumberland on the Reformation of Stage Coaches." *Monthly Magazine*, XL (1 November 1815), 289-91.⁹⁶⁶

For replies, see John Farey, Sen, "*Improvements of Stage Travelling*", *Monthly Magazine* (1 December 1815), 384-86, and E., "*Stage-Coach Travelling*", *Monthly Magazine* (1815), 406-7.

⁹⁶⁵ See Bentley, *A Bibliography of George Cumberland* (1975), 29.

⁹⁶⁶ See Bentley, *A Bibliography of George Cumberland* (1975), 64.

William Blake and His Circle
DIVISION II: Blake's Circle

G. Cumberland, Bristol, 4 October 1815. "Mr. Cumberland on the Mosaic System." *Monthly Magazine* (1 December 1815), 404-5.

"P.S. I have nearly finished my collection of all the parts of *Bradford Encrinata* and made very correct drawings of them. When I see an opportunity, I mean to publish them as it will give a key to the system of nearly all of the species." Probably this is his *Reliquae Conservatae* (1826).

G. Cumberland. "On the neglect of a most useful servant of God and mankind. SONNET." *Monthly Magazine* (1821), 439.

It begins: "IMMORTAL *Lancaster!*"

"Mr. GEORGE CUMBERLAND has prepared for the press a work on the Commencement and Progress of the Art of Engraving, as far as relates to the advantages to be derived from the productions of the Italian School", according to "Intelligence in Literature and the Arts and Sciences", *Monthly Magazine* (1 December 1816), 431. No such work is recorded in Bentley, *A Bibliography of George Cumberland* (1975).

G. Cumberland, Esq. "Sketch of the Strata of the Vicinity of Bristol, Presented to the Author of this Tract, as a Guide to Collectors." Pp. 51-55 of the Rev. John Evans, *The New Guide, or, Picture of Bristol: with the Beauties of Clifton: with a Descriptive Arrangement of Excursions in their Vicinities, and An Appendix on their Geology, Botany, &c. &c., Illustrated with a Plan of the City, a Map, &c. Fourth Edition* (Bristol: Aitkens, Clifton ... 1828)

Cumberland Books, in Alphabetical Order by title

The Captive of the Castle of Sennaar
(1798)

The British Library copy is reproduced on Google Books.

REVIEW

Anon., *European Magazine* (March 1799), 183-84:

[The novel] is introduced to the world with very little art, and seems intended to propagate the licentiousness of French principles in morals, in religion, and in politics. ... The work in truth affords nothing new. It is made up of idle reveries and impracticable systems, calculated only to render the ignorant dissatisfied with the present order of things, and to raise doubts in the minds of the humble and ingenuous as to their future disposition. Such works are intitled to no commendation, either from the subjects or the manner of treating them.

*The Emigrants or A Trip to the Ohio, A Theatrical Farce (1817): A Comedic Portrayal of English Emigrants Who Never Get to America.*⁹⁶⁷ Edited, with an Introduction and Notes by **Elizabeth B. Bentley**. With a Preface by **Angus Whitehead** (Lewiston [N.Y.], Queenston [Ontario], Lampeter [Wales]: The Edwin Mellen Press, 2013) 8°, [12], xvi, 190 pp.; ISBN: 9780773440883

⁹⁶⁷ The title page was invented by the publisher.

William Blake and His Circle
DIVISION II: Blake's Circle

The work consists of Angus Whitehead, "Preface" (pp. v-xvi), "Introduction: George Cumberland, a Polymath" (pp. 1-15), text of *The Emigrants* (pp. 17-87) with end-notes (pp. 89-94), reproductions (poor) of the manuscript of the farce [in the E.J. Pratt Library of Victoria University in the University of Toronto] (pp. 95-148), "Characters in the Dramatis Personae" (pp. 149-69) with "The Date of the Farce" (p. 157), "Notes on the Manuscript" (pp. 157-69), and Bibliography (pp. 171-75).

An Essay on the Utility of Collecting the Best Works of the Ancient Engravers of the Italian School; Accompanied by A Critical Catalogue, ... of Rare and Valuable Prints ... Now Deposited in the British Museum and Royal Academy, in London (1827)

According to the online catalogue of the British Museum Print Room, most of Cumberland's print collection in the Royal Academy was sold in the 1950s.

Lewina The Maid of Snowdon, A Tale

(1793)

A Poem on the Landscapes of Great-Britain

(1793)

REVIEW

Anon., "Domestic Literature, For the Year 1793", *New Annual Register ... For the Year 1793* (1794), 194-277 (Harvard)

"Lewina, the Maid of Snowdon, a Tale, and a Poem on the Landscapes of Great Britain, by George Cumberland," are products of very different merits. The former is simple and occasionally pathetic, but

William Blake and His Circle
DIVISION II: Blake's Circle

frequently insipid and unpoetical. The latter, which is far from being faultless in point of diction and rhyme, discovers considerable powers of description, and liveliness of fancy; and shews that the author possesses a sensible, cultivated mind. With greater attention to correctness, and to avoid too familiar and prosaic phraseology, the author may rise to eminence in descriptive poetry. These poems are elegantly printed, and are accompanied with etchings by the author, from his own original drawings. [Pp. 272-72]

Original Tales (1810)

Original Tales was listed at 10s in *Belfast Monthly Magazine*, XXVI (September 1810), 222.

A Poem on the Landscapes of Great-Britain ... with Etchings by the Author (1793)

The copy in the Yale Center for British Art is, according to the catalogue, "Extra-illustrated, probably by the author, for a proposed illustrated edition".

A Sermon (1804)

= | A | SERMON, | FOR A | GENERAL FAST, |
SUITABLE TO CHRISTIANS OF ALL DENOMINATIONS |
AND CALCULATED TO REVIVE THE GENUINE SPIRIT |
OF OUR HOLY RELIGION. | = | BY A LAYMAN. | = |
Confess your faults one to another and pray one for another, |
that ye may be healed. JAMES. v. 16. | = | LONDON:
PRINTED FOR LONGMAN, HURST, REES, AND | ORME,
PATERNOSTER-ROW; AND B. BARRY, BRISTOL. | *Price*
One Shilling. | Lane and Co. Printers, Bristol [1807].

William Blake and His Circle
DIVISION II: Blake's Circle

LOCATION: Mr David Man, the only copy known to World Catalogue, COPAC, Google, and me.

SIZE: 14 x 21.6 cm, untrimmed.

WATERMARK: Vertical chain lines.

BINDING: Stitched but not bound.

This previously-untraced work was described in the posthumous "List of [Cumberland's] Works" as "A Sermon for a General Fast. London: Printed for Longman, Hurst, Rees, & Orme, and B. Barry, Bristol." In his letter to the *Monthly Magazine*, XXXIII (1 April 1812), 212, Cumberland called it "a Sermon without any signature". The authoritative list of Cumberland's works in Anon., *The Bristol Memorialist* (Bristol: Printed for and Published by William Tyson, 1823), 63, describes it as "A Sermon for a General Fast, suitable to Christians of all denominations, calculated to revive the Genuine Spirit of our Holy Religion, by a Layman, 1804." However, the date should probably be February 1807, for it is listed at 1s. among "Books Published February 1807" in *Universal Magazine of Knowledge and Pleasure*, N.S., VII, xxxix (February 1807), 1

Some Anecdotes of the Life of Julio Bonasone (1793)

REVIEWS

Monthly Review (**August 1793**), 406-10 ("3s. Boards", mostly quotation from the "Plan for the improvement of the Arts in England"; "All this seems rational")

Scots Magazine, LV (**1793**), 389 (listed at "3 s, boards" under Catalogue of New Books)

Anon. [John Ireland?], *Monthly Catalogue Critical*

William Blake and His Circle
DIVISION II: Blake's Circle

Review,⁹⁶⁸ 360 ("2s 6d. Boards" About the Plan for a National Gallery)

George Cumberland Jr, *Views in Spain and Portugal taken During the Campaigns of his Grace the Duke of Wellington*
NEWLY RECORDED COPY: Biblioteca Nacional de Portugal.

CUNNINGHAM, Allan (1784-1842)
Biographer

The 14 letters from Allan Cunningham of 1815-41 in the Fondren Library of Rice University do not refer to William Blake.

Anon. *The Life of Allan Cunningham* ([No place given:] Gardners Books, 2007)

Greene, Richard. "Allan Cunningham (1784-1842)." Pp. 46-52 of *Nineteenth-Century British Literary Biographers*. Ed. Steven Serafin. (Detroit, Washington [D.C.], London Gale Research, 1994) Dictionary of Literary Biography Volume One Hundred Fifty-Four

Stephen, Leslie, rev. Hamish Whyte. "Cunningham, Allan [*pseud.* Hidellana] (1784-1842), poet and song-writer" Vol. XIV, pp. 669-70, of *Oxford Dictionary of National Biography* (2004)

⁹⁶⁸ See Bentley, *A Bibliography of George Cumberland* (1975), 12.

William Blake and His Circle
DIVISION II: Blake's Circle

It says that manuscript "lives of painters and related corresp." including his life of Blake (1830) are in the National Library of Scotland. [The National Library of Scotland does *not* have the MS of Cunningham's *Lives*, though it does have (MS 827) a mixed set of the printed version (1830-39) annotated by Cunningham or (in the case of Blake) by his son (used in Heaton's edition of Cunningham [1879-1880]) plus correspondence connected with the *Lives*.]

THE EDWARDSSES OF HALIFAX
Bookbinders, publishers, antiquarian booksellers
1749-1826

G.E. Bentley, Jr. *The Edwardses of Halifax: The Making and Selling of Beautiful Books in London and Halifax, 1749-1826* [2 vols.] (Toronto, Buffalo, London: University of Toronto Press, 2015) Vol. I, 4^o, xxiv, 283 pp [plus 5 blank pages] including index for Vol. I-II; Vol. II (available only on-line (http://www.utppublishing.com/pdf/Bentley_EdwardsesofHalifaxVol.2.pdf) 396 pp.; 38 reproductions in Vol. I-II; ISBN: 9781442645189

ENSOM, William (1796-1832)
Engraver

Hunnisett, B. "Ensom, William (*bap*, 1796, *d.* 1832), engraver" Vol. XVIII, 464, of *Oxford Dictionary of National Biography* (2004).

FINCH, Francis Oliver (1802-62)

William Blake and His Circle
DIVISION II: Blake's Circle

Artist, disciple of Blake

Lister, Raymond. "Finch, Francis Oliver (1802-1862), watercolour painter" Vol. XIX, pp. 559-60, of *Oxford Dictionary of National Biography* (2004).

§**Schoenherr, Douglas E.** *Francis Oliver Finch* (Ottawa: Musée des beaux arts du Canada, 2005)

FLAXMAN, John (1756-1826)
Sculptor, Lifelong Friend of Blake

Eight letters, 1783-1805, 21 pp., to William Hayley, with "numerous references to Blake, Romney, the engraving of Cowper's portrait, etc.", sold at Sotheby's, 3-4 June 1907, lot 387 [£5.5.0 to Pearson].

In 2014 VICTORIA UNIVERSITY IN THE UNIVERSITY OF TORONTO acquired an undated card of Flaxman's lecture at the Royal Academy.

Monday Day of 18
Admit to the Lecture this Evening
[Rev.^d M.^r Agutter]
[Red seal of
"ROYAL [John Flaxman.] R.A.
ACADEMY
LONDON"]

The Lecture will begin at 8 oClock

William Agutter (1758-1825) was chaplain and secretary of the Asylum for Female Orphans (London in 1797) and fellow of Magdalen College (Oxford).

William Blake and His Circle
DIVISION II: Blake's Circle

POPULAR | ENGLISH SPECIMENS | OF THE | GREEK
DRAMATIC POETS; | WITH INTRODUCTORY ESSAYS, |
AND EXPLANATORY NOTES. [Tr. Robert Potter (1721-
1804)] | - | ÆSCHYLUS. | - | LONDON | JOHN MURRAY,
ALBEMARLE STREET. | MDCCLXXXI [1831] 291 pp., 6" tall

Prints [by Flaxman]

Play

facing pp.

78, 103

The Agamemnon

142, 144

Coephoræ

147, 154, 173

The Eumenides

178, 202

The Seven Chiefs Against

Thebes

230

Prometheus Chained

244, 249

The Persians

270

The Suppliants

The thirteen Flaxman designs, printed sideways, are the same as those first printed (1795) by Flaxman's aunt Jane Matthews and reprinted (15 April 1831) by [his half-sister] Miss [Maria Ann] Flaxman and [his sister-in-law] Miss [Maria] Denman. John Murray is not known to have had any other connection with publishing Flaxman's classical designs.

Homer, *Ilias und Odysee: Die Zeichnungen von John Flaxman*. Ed. Elke Austermühle (Wissenschaftliche Buchgesellschaft, 2014) 160 pp.; ISBN: 9783650729613

Homer, *Odisia con Illustraciones de John Flaxman* (e-artnow, 2013)

Probably reproduced from a copy in the Library of Congress -- see *The Complete Illustrated Books of William Blake*.

William Blake and His Circle
DIVISION II: Blake's Circle

1918

Scott and Fowles Gallery exhibition (1918)

Drawings from the Hope collection at Deepdene. Apparently there was no catalogue.

REVIEW

§**Anon.**, "Drawings, Sculpture and Miniatures: Art at Home and Abroad", *New York Times*, **24 November 1918**

1996

Flaxman: La difusión del modelo clásico: Homero, Esquilo, Hesiodo, Dante. [An exhibition at] Bilbao: **Museo de Bellas Artes de Bilbao**, Calcografía Nacional, Real Academia de Bellas Artes de San Francisco (Bilbao: 1996) Oblong 8°, 135 pp., many reproductions; no ISBN In Spanish

José Manuel Matilla y Elvira Villena. "Flaxman y la Difusión del Modelo Clásico." Pp. 11-30 (Includes bibliographical details of the publication of Flaxman's classical designs.)

María Victoria Martín, Glora Solache, Jose Luis Turón, Mónica Valverde. "Joaquín Pi y Margall (Barcelona, 1830-Madrid, 1899)." Pp. 31-33. (Margall engraved Flaxman's *Iliad*, *Odyssey*, Aeschylus, Dante, and Hesiod.)

Clemente Barrena Fernández. "Los Ediciones Españolas de las Obras Completas de Flaxman." Pp. 35-39.

Javiar Blas Benito. "De la Estampa a la Reproducción Fotomecánica: Consideraciones Técnicas sobre los Composiciones de Flaxman." Pp. 41-46.

Clemente Barrena Fernández, María Victoria Martín, Gloria Solache, José Luis Turón, Mónica Valverde. "Catálogo." Pp. 47-133.

2003 April 24-June 14

William Blake and His Circle
DIVISION II: Blake's Circle

David Bindman, ed. *John Flaxman, 1756-1826, Master of the Purest Line*. **Sir John Soane's Museum and University College London 2003**. ([London: Sir John Soane's Museum and University College, London, 2003]) 4^o, 64 pp.; ISBN: 0954228421

Deanne Petherbridge. "Constructing the Language of the Line." Pp. 6-13)

Anna Schultz. "From Student to Professor of Sculpture: John Flaxman and the Royal Academy." Pp. 14-16.

Alison Wright. "'In the Spirit': Flaxman and Swedenborg." Pp. 17-18.

Bethan Stevens. "'Putting to rights some of the wrecks': Nancy Flaxman's Contribution to the Italian Journey." Pp. 19-24.

Helen Dorey. "Flaxman and Soane." Pp. 25-35.

Eckart Marchand. "The Flaxman Gallery at University College." Pp. 37-43.

Catalogue[s]: The Exhibition at the Strang Print Room University College London; John Flaxman and the Process of Sculpture." Pp. 44-50.

"The Exhibition at Sir John Soane's Museum: John Flaxman: The Possibilities of Outline." Pp. 51-60.

"Other Exhibits at University College, London: Display Cases, Flaxman Gallery and Strang Print Room: The Flaxman Gallery From 1847 to the Present Day." Pp. 61-67

REVIEWS

Architect's Journal (27 April 2003)

John Russell Taylor, "Thomas Jones / John Flaxman",
Times [London], 4 June 2003

2009 February 24-June 28

William Blake and His Circle
DIVISION II: Blake's Circle

§*Angels Guiding a Soul to Heaven and Other Drawings by John Flaxman (1755-1826)*, **Princeton University Art Museum** (2009)

The newly acquired Swedenborgian drawing of 1787-94 is among 70 by Flaxman in the Princeton collection.

2009 April 9-July 12

§**Sylvie Tritz and Hans-Ulrich Kessler.** *John Flaxman und die Renaissance: ein Meister der Klassizismus im Dialog mit Masaccio und Donatello. John Flaxman and the Renaissance: A Master of Neo-Classicism in Dialogue with Masaccio and Donatello.* (Berlin: Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen, 2009) 84 pp.; ISBN: 3886096637 In German and English

REVIEW

Eckart Marchand, "John Flaxman", *Burlington Magazine*, CLI, 2175 (July 2009)

2010 July 27-October 29

Annette Wickham. *The Language of Line: John Flaxman's Illustrations to the Works of Homer and Aeschylus.* (London: Royal Academy, 2010) 23 cm., 12 pp.

2013 February 13-April 21

[**David Bindman.**] *John Flaxman: Line to Contour.* ([Birmingham:] Ikon [2013]) 4°, 112 pp; ISBN: 9781904864813

Catalogue of an exhibition at Ikon Gallery, Birmingham.

David Bindman, "Life into Contour: Flaxman's Drawings in Practice and Theory." Pp. 9-16.

David Bindman. "The Consolation of the Afterlife: Flaxman's Church Monuments." Pp. 75-78.

William Blake and His Circle
DIVISION II: Blake's Circle

David Bindman. "Flaxman and UCL." Pp. 103-5.
23 cm, 12 pp.

4 September 2014

Christie (South Kensington), Catalogue (London, 2014)

Framed pen and ink drawings (c. 19.0 x 15.0 cm) based on Flaxman's Dante designs, attributed to Thomas Piroli and thus possibly part of the production of Flaxman's Dante engraved by Piroli in 1792 and on different copperplates in 1802, with inscriptions in Italian <none sold>

- 18 Eight drawings (ESTIMATE: £800-£1,000)
- 19 Eight drawings (ESTIMATE: £800-£1,000)
- 20 Nine drawings (ESTIMATE: £800-£1,200)
- 21 Ten drawings (ESTIMATE: £750⁹⁶⁹)

2015 January 13

Laurences Auctioneers of Crewkerne (Crewkerne, Somerset, 2015)

- 1823 John Flaxman, "A Folio of Small Pencil Studies", collection of Alfred de Pass, "Deaccessioned from The Royal Cornwall Museum, Truro (ESTIMATE: £300-£400)

FLAXMAN LETTERS

DATE	RECIPIENT	ARCHIVE
2 Feb 1794	William Gunn NF ⁹⁷⁰	Norfolk Record Office ⁹⁷¹

⁹⁶⁹ Robert N. Essick, "Blake in the Marketplace, 2014", *Blake*, XLVIII, 4 (Spring 2015), 27.

⁹⁷⁰ "the Drawings from Aeschylus which delight all who see them are compleat

William Blake and His Circle
DIVISION II: Blake's Circle

29 March 1799	?? ⁹⁷²	§Argosy Book Store May 2009 online catalogue
1 July 1800	William Gunn ⁹⁷³	Norfolk Record Office
5 Jan 1802	William Gunn NF	Norfolk Record Office
10 July 1802	?? ⁹⁷⁴	§A.R. Heath catalogue [Feb 2009], lot 20)
17 Oct 1802	William Gunn ⁹⁷⁵	Norfolk Record Office
11 April 1807	John Hawkins	Cornwall Record Office ⁹⁷⁶
11 April 1820	John Hawkins	Cornwall Record Office
14 Nov 1803	John Hawkins ⁹⁷⁷	Cornwall Record Office
29 Dec 1805	William Gunn	Norfolk Record Office

save one I chose out the best therefore of the Homer & the Herculaneum are also safely deposited & Paid for”

⁹⁷¹ The Reverend William Gunn (1750-1841) of Irstead, near Norwich, was an antiquarian, author of, inter alia, *Inquiry into the Origin and Influence of Gothic Architecture* (1819), about which Flaxman corresponded with him. Frequently the Flaxman letters to him are thanks (belated) for turkeys, pheasants, and barrels of herring, but often they are rich in details of Flaxman's work as a sculptor and about the art world, elections to the Royal Academy, commissions to other sculptors, and exhibitions of art. Some of Flaxman's letters include sketches, especially of arches and of Anglo-Saxon architecture. The archive includes a letter to Gunn of 7 Nov 1815 from “W^m Blake” of Swanton Abbots [about 4 miles North West of Irstead] about a curacy for Blake's son.

⁹⁷² Regarding the inscription on a monument, 3 pp.

⁹⁷³ “several of the English artists are dead in consequence of the blessings of French Liberty being spread over Italy – Hamilton, Hewitson, Keane & some others have been its Martyrs”

⁹⁷⁴ About a subscription to commission a monument to Captain Miller, 1½ pp.

⁹⁷⁵ About working with granite and basalt.

⁹⁷⁶ According to the online abstracts, none of the Cornwall Record Office Flaxman letters is related to William Blake.

The Cornwall Record Office also has the Marriage Settlement of William Blake and Elizabeth Harwood (1793), letter of William Blake of St Mawes to William Chapel, Merchant, Plymouth Dock, 27 Aug 1786; Will of William Blake, Merchant of St Mawes (1816), Will of William Blake, Labourer of Cuby (1822), and a letter of William Blake to William Hawkin, Yeoman, husbandry (10 Oct 1791).

⁹⁷⁷ About Hawkins's statue of Mercury.

William Blake and His Circle
DIVISION II: Blake's Circle

19 Feb 1806	William Gunn	Norfolk Record Office
n.d.	William Gunn	Norfolk Record Office
March 1810	William Gunn	Norfolk Record Office
4 June 1811	William Gunn	Norfolk Record Office
Nov 1812	William Gunn	Norfolk Record Office
2 Dec [no year]	William Gunn NF ⁹⁷⁸	Norfolk Record Office
9 Dec 1812	William Gunn	Norfolk Record Office
6 April 1813	William Gunn NF ⁹⁷⁹	Norfolk Record Office
25 May 1813	Mrs Yarborough ⁹⁸⁰	Doncaster Archives
n.d.	William Gunn NF	Norfolk Record Office
17 Feb 1814	William Gunn	Norfolk Record Office
22 Feb 1814	William Gunn	Norfolk Record Office
11 June [1814]	William Gunn	Norfolk Record Office
30 Sept 1814	William Gunn	Norfolk Record Office
1 Oct 1814	William Gunn ⁹⁸¹	Norfolk Record Office
5 Dec 1814	William Gunn	Norfolk Record Office
5 Dec 1814 bis	William Gunn	Norfolk Record Office
16 Dec 1814	William Gunn +NF	Norfolk Record Office
27 June 1815	William Gunn	Norfolk Record Office
28 Jan 1815	William Gunn +NF	Norfolk Record Office
18 April 1815	William Gunn MF	Norfolk Record Office

⁹⁷⁸ Gives a plot summary of a long poem by Flaxman being sent separately. "Our war with America is a very bad thing".

⁹⁷⁹ Copy of a poem by Flaxman called "The Complaint".

⁹⁸⁰ Apparently about the Yarborough monument in St Mary's Church, Campsall, Yorkshire.

⁹⁸¹ "I am going to publish ... outlines from Hesiod" [engraved by William Blake]. Blake's first plates for Hesiod was paid for on 22 Sept 1814 (*BR* (2) 772). The same passage from a letter from Flaxman to Gunn of the same date is quoted from British Library Add. MSS. 39790, f. 30, by Martin Myrone, *The Blake Book* (2007), 142. I cannot explain the duplication of original manuscript letters.

William Blake and His Circle
DIVISION II: Blake's Circle

12 Sept 1815	William Gunn	Norfolk Record Office
15 Jan 1816	William Gunn NF	Norfolk Record Office
15 March 1816	William Gunn NF ⁹⁸²	Norfolk Record Office
28 Dec 1816	William Gunn	Norfolk Record Office
29 July 1817	William Gunn NF ⁹⁸³	Norfolk Record Office
14 Sept 1818	?? ⁹⁸⁴	§Julian Browning Auto- graphs, May 2009, online
28 April 1819	William Gunn	Norfolk Record Office
16 March 1820	William Gunn	Norfolk Record Office
16 Oct 1820	William Gunn	Norfolk Record Office
n.d.	William Gunn	Norfolk Record Office
n.d.	William Gunn	Norfolk Record Office
22 Jan 1822	William Gunn	Norfolk Record Office
5 Feb 1822	John Hawkins	Cornwall Record Office
9 Sept 1822	William Gunn MAF	Norfolk Record Office
8 Oct [1822]	William Gunn	Norfolk Record Office
15 Oct 1822	William Gunn	Norfolk Record Office
15 Nov 1822	John Hawkins	Cornwall Record Office
n.d.	William Gunn MD	Norfolk Record Office
Jan 1823	William Gunn MAF	Norfolk Record Office
23 Jan 1823	John Hawkins	Cornwall Record Office
7 March 1823	John Hawkins	Cornwall Record Office
31 March 1823	John Hawkins	Cornwall Record Office
5 Aug [?1823]	William Gunn MD ⁹⁸⁵	Norfolk Record Office
24 Oct 1823	William Gunn MAF	Norfolk Record Office

⁹⁸² About Flaxman's designs for "The Shield of Achilles".

⁹⁸³ "the beautiful Hesiod" engravings were published in March.

⁹⁸⁴ About the inscription on a monument to Sir John Moore, 1 p.

⁹⁸⁵ "M.^{rs} Blake has received her Shakespeare and I hope is pleased with it – the Bookseller has not yet sent me a bill". The context suggests that Mary Denman had carried out a commission for Gunn, but no connection of the poet or his wife with Gunn is known.

William Blake and His Circle
DIVISION II: Blake's Circle

3 Nov 1823	John Hawkins	Cornwall Record Office
23 Nov 1823	John Hawkins	Cornwall Record Office
9 Dec 1824	William Gunn	Norfolk Record Office
25 Dec 1824	John Hawkins	Cornwall Record Office
3 Jan 1825	John Hawkins	Cornwall Record Office
19 May 1825	Benjamin Gott	Brotherton Library
19 Jan 1826	Benjamin Gott	Brotherton Library
13 Feb 1826	William Gunn +MAF	Norfolk Record Office
23 May 1826	Benjamin Gott ⁹⁸⁶	Brotherton Library
27 Jan 1827	William Gunn MAF	Norfolk Record Office
23 May 1826	Benjamin Gott ⁹⁸⁷	Brotherton Library
n.d.	?? ⁹⁸⁸	Gloucestershire Archives

MAF = by Mary Ann Flaxman, John Flaxman's half-sister

+MAF = By John and Mary Ann Flaxman.

MD = By Maria Denman, John's sister-in-law.

NF = By Nancy Flaxman, John's wife.

+NF = By John and Nancy Flaxman.

The Brotherton Library is in Leeds University.

DOCUMENTS ABOUT FLAXMAN

Five letters to Flaxman from Lord Egremont, including two about work in progress, are in Somerset Archives, and receipted

⁹⁸⁶ The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

⁹⁸⁷ The letter includes sketches. The Brotherton collection also includes a letter from Gott to Flaxman about paying £250 towards the monument to his son Benjamin. Benjamin Gott (1762-1840) was a wool merchant of Leeds.

⁹⁸⁸ Five letters, with his bills about the monument to Sir Rowland Winn.

William Blake and His Circle
DIVISION II: Blake's Circle

bill for models to him are in the West Sussex Record Office.

A Document about a message on the North side of the Strand for John Flaxman of King Street, Covent Garden, and a lease to John Flaxman, statuary, of 420 Strand, are in the London Metropolitan Archives.

A collection of letters to Flaxman from Thomas Hope, c. 1792-1808, bound, appeared in Bonham's auction, London, 27 November 2008, #143 (ESTIMATE: £800-£1,200 [sold for £3,360]).⁹⁸⁹

**Flaxman in the Wedgewood Museum
Barlaston, Stoke-on-Trent
Electronic Index of Manuscripts
under Flaxman, John**

Date	Subject	Box
Documents		
1775-1816	Bills for Models, Monument to J W &c	1 204-25
1781-1876	Bills for Models, Sale of his Works &c	2 1330-46
1786-1787	Seals for Due [?Duc] de Bouillon, Box of Books & Clothing	1 26272-3
1781-90	Bills for Models under Flaxman, William ⁹⁹⁰	2 30186-97
1786-1802	Bills for Frames & Medals	17 3267-72
1785	Bill for frames	2 30198

Aeschylus and *Iliad*, advertisement in the *Times* [London], **23 March 1795.**

⁹⁸⁹ R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 133.

⁹⁹⁰ Flaxman's brother William (1753?-1795?) exhibited models in wood and wax.

William Blake and His Circle
DIVISION II: Blake's Circle

§*Dante La Divina Commedia illustrata da Flaxman.* Ed. Francesca Salvadori (Milano: Electa, 2004) In Italian B. §*John Flaxman: The Illustrations for Dante's Divine Comedy* (London: **Royal Academy of Arts**, 2005)

Essays by Carlo Ossola, David Bindman, and Salvadori.

§*Flaxman's Illustrations for Dante's Divine Comedy* (Mineola, N.Y.: Dover Publications, 2007) Oblong 8°; ISBN: 0486455580

A reduced reproduction of the 1807 edition, with engraved inscriptions replaced by letterpress, with passages from Longfellow's translation of Dante on versos.

OMHPOY ΤΕΙΗΗ. | - | HOMERI ET HOMERIDARUM | OPERA
ET RELIQUIAE. | EX RECENSIONE | FRID. AUG. WOLFII. | -
| NOVA RECOGNITIO. | MULTIS LOCIS EMENDATIOR. |
VOL. I[-II]. | - | IN USUM SCHOLARUM. | - | LIPSIAE, | APUD
BIBLIOPOLAM G.I.GÖSCHEN. 1817 <Victoria University in
the University of Toronto⁹⁹¹>

Text in Greek; leaf size 12.0 x 17.4 cm; plate sizes vary. The prints are apparently from the plates for *Flaxman's Umrisse zu Homers Iliade* (Leipzig: G.J. Göschen, 1804), signed with various forms of "Ludov. Schnorr v K. del" and "V.H. Schnorr v K aquafort. fec[it]."

There are copies of Flaxman's designs for *The Iliad* with no indication on the plates or in the text of his authorship. There are two frontispiece illustrations and designs numbered 1-34 signed

⁹⁹¹ In the Victoria University copy, there are many learned pencil notes and a couple of small portraits, and the imposition of Vol. I, pp. 130-50 has gone wonderfully astray.

William Blake and His Circle
DIVISION II: Blake's Circle

"Ludov Schnorr del", "V.H. Schnorr v K. aqua fort fecit" (or portions thereof; some have no signature) in Vol. I at pp. 17, 19, 31, 85, 86, 91, 133, 135, 151, 170, 192, 219, 221, 237, 283, 287, 328; Vol. II, at pp. 51, 95, 126, 148, 177, 185, 187, 188, 199, 220, 256, 290, 296, 336, 342, 367.

The 1817 work is not mentioned in G.E. Bentley, Jr, *The Early Engravings of Flaxman's Classical Designs: A Bibliographical Study* (N.Y.: The New York Public Library, 1964).

§**Achim Lipp.** *Superflax Zorrrrrrrrn* (Hamburg: Kunsthalle, 1979)

A comic book with reproductions of Flaxman's *Iliad* designs issued in connection with the Flaxman exhibition at the Hamburger Kunsthalle.

***Anon.** "Early Academy Pictures: Flaxman Drawings." *Times* [London], 29 March 1955, p. 10.

On the exhibition at the Royal Academy.

Anon. "Flaxman and Legros: Exhibition at York Art Gallery." *Times* [London], 29 May 1914, p. 12.

Anon. "Flaxman Bi-Centenary." *Times* [London], 21 March 1955, p. 8.

Anon. "Flaxman Casts and Drawings: Exhibition at University College." *Times* [London], 17 April 1923, p. 8.

Anon. "The Flaxman Centenary Memorial: Progress of the Fund." *Times* [London], 19 May 1928, p. 7.

William Blake and His Circle
DIVISION II: Blake's Circle

Anon. "The Flaxman Gallery at University College." *Times* [London], **9 April 1851**, p. 8 plus an advertisement for an exhibition, **16 March 1861**, p. 8.

Anon. "John Flaxman: A Centenary Estimate." *Times* [London], 7 December 1926, p. 19.

Anon. "Life and Character of John Flaxman: Mr. W.G. Constable's Lecture." *Times* [London], 8 December 1926, p. 19.

Anon. "Mr. Flaxman." *Times* [London], **25 June 1827**, p. 7.
An appreciation.

Anon. "A Sculptor's Models: Aspects of Flaxman's Art." *Times* [London], 7 December 1955, p. 3.

Anon. "Works of Flaxman." *Times* [London], **16 March 1861**, p. 8.

An advertisement to raise money to purchased works of Flaxman from the collection of the late "Miss Denman, the adopted daughter of Flaxman" for The Flaxman Gallery in University College London.

Ashton, Algernon. "Flaxman's Grave." *Times* [London], 12 December 1907, p. 10.

Flaxman's tomb is in a sad state.

Baines, Peter. "Flaxman, John 1755-1826." Vol. I, pp. 358-60, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

William Blake and His Circle
DIVISION II: Blake's Circle

§**Bassett, Mark T.** *John Flaxman Designs at Roseville Pottery* (Cleveland: Cleveland Public Library, 2001) No ISBN

§**Bell, Daniel.** *A Pious Bacchanal: Affinities Between the Lives and Works of John Flaxman and Aubrey Beardsley* (Frankfurt-am-Main and N.Y.: Peter Lang, 2000) Studies in Interdisciplinarity Vol. X ISBN: 0820423181

Bentley, G.E., Jr. "The Unrecognized First Printing of Flaxman's *Iliad* (1793)." *A & B: Analytical & Enumerative Bibliography*, NS IX (1995 [i.e., Spring 1998]), 102-20.

"The unrecognized first printing of the first edition ... [was] printed in Rome on Italian paper for Flaxman to send to his patrons" (p. 117).

§**Bilbey, Diane**, with the Assistance of **Marjorie Trusted.** *British Sculpture 1470 to 2000: A Concise Catalogue of the Collection at the Victoria & Albert Museum* (London: V&A Publications, 2002)

Valuable for the section on Flaxman.

Bindman, David. "Flaxman, John." Vol. XI, pp. 161-63, of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

§**Bindman, David.** "John Flaxman's 'Adoration of the Magi' Rediscovered." *Apollo*, No. 526 (2005), 40-45

§**Bonfatti, Rossella.** "Palinsesti dantesqui di primo Ottocento, l'Atlante' di Flaxman nell' edizioni Stelle-Pistrucci." *Studi e*

William Blake and His Circle
DIVISION II: Blake's Circle

problemi di critica testuale, No. 82 (2011), 107-32 In Italian

§**Brigstocke, Eckhart Marchand, and Alison Wright.** *John Flaxman and William Young Ottley in Italy* (Wakefield: Produced for the Walpole Society by the Charlesworthy Group, 2010). Walpole Society No. 72

Church, Rev. Alfred J. *Stories from the Greek Tragedians, With Twenty-Four Illustrations from Designs by Flaxman and Others* ([London:] Seeley, Jackson, and Halliday, 1880) 4^o

§**Flaxman, John.** "John Flaxman in Italy." Ed. Hugh Brigstocke, Eckart Marchand, and Alison Wright. *Walpole Society*, LXXII (2010).

An edition of his journal.

§**Gyllenhaal, Martha.** "John Flaxman's Illustrations to Emanuel Swedenborg's *Arcana Coelestia*." *Studia Swedenborgiana*, 9/4 (1996), 1-71.

Hendriks, Ella. "The first patron of John Flaxman." *Burlington Magazine*, CXXVI (1984), 618-22, 625.

Chiefly extracts from the notebooks (1759-92) of Edward Knight (1734-1812) in Kidderminster Public Library.

Jones, Mark. "William Wyon as a Pupil and Follower of Flaxman." Chapter 9 (pp. 89-97) of *Burning Bright: Essays in Honour of David Bindman*. Ed. Diana Dethloff, Tessa Murdoch,

William Blake and His Circle
DIVISION II: Blake's Circle

and Kim Sloan, with Caroline Elam (London: UCL [University College, London], 2015)

King, James. "Flaxman, Kemble, and Talma: A New Anecdote." *Notes and Queries*, CCXIX (NS XXI) (1974), 175.

The anecdote of 1817 is from the commonplace book of W.G. Meredith.

Lemonedes, Heather. "'Graceful in the Extreme': A neoclassical drawing by John Flaxman." *Nineteenth-Century Worldwide*, XI, 2 (Summer 2012)

She says that Flaxman's "The Judgment of Paris" in the Cleveland Museum of Art illustrates "Paris and Oenone".

§Lines, Richard. "John Flaxman, Sculptor of Eternity." *Things Seen and Heard: Newsletter of the Swedenborgian Society*, No. 3 (2000), <http://swedenborg.org.uk/new/winter2000.html>

Mcevansoneya, Philip. "Lord Egremont and Flaxman's 'St Michael overcoming Satan'." *Burlington Magazine*, CXLIII (June 2001), 351-59.

It quotes letters from Lord Egremont to Flaxman, his sister Mary Ann, and his assistant and brother-in-law Thomas Denman (pp. 358-59).

Miller, Charlotte. "John Flaxman's Working Copy of Dante's *Divina Commedia*." *Italian Studies*, LVIII (2003), 75-87.

"Flaxman" is written by Nancy Flaxman on the title pages of *Divina Commedia*, ed. Andrea Rubbi, 3 vols. (Venice: Antonio Zutta and Figli, 1784), which is Vol. III-V of *Parnaso Italiana* in the Harold Acton Library in the British Institute of Florence.

William Blake and His Circle
DIVISION II: Blake's Circle

Petherbridge, Deanna. "Some Thoughts on Flaxman and the Engraved Outline." *Print Quarterly*, XXVIII, 4 (December 2011), 385-91.

Discusses Flaxman's engravers Blake, Neagle, Parker, and Piroli.

§Simpson, Ian. *Anatomy of Humans: Including Works by Leonardo da Vinci, John Flaxman, Henry Gray and Others* (N.Y.: Crescent Books, 1991) ISBN: 9780517053942 B. *Anatomie _lov_ka: Leonardo da Vinci, John Flaxman, Henry Gray a dal_i* ([Praha: Rebo [1994]) ISBN: 9788085815115 In Czech

A drawing-instruction book.

Stoker, Mark. "John Flaxman 1755-1826." Vol. I, pp. 565-67, of *The Encyclopedia of Sculpture*. Ed. Antonia Boström (N.Y. and London: Fitzroy Dearborn, 2004)

Symmons, Sarah. "John Flaxman and Francisco Goya: Infernos Transcribed." *Burlington Magazine*, CXIII, 822 (September 1971), 506-13

Sometimes Goya copied Flaxman "with astonishingly careful precision."

Symmons, Sarah. "Flaxman, John (1755-1826), sculptor, decorative designer, and illustrator" Vol. XXI, pp. 4-10, of *Oxford Dictionary of National Biography* (2004)

Young, John. "Flaxman home ruling defended." *Times* [London], 18 June 1981, p. 3.

William Blake and His Circle
DIVISION II: Blake's Circle

About the proposed destruction of 7 Greenwell Street.

FROST, William Edward
(1810-77)
Painter, collector of Stothard and Blake

Frost's peculiar importance for Blake studies is that he provides the only evidence for Blake's "To the Public" (1793).

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to Edward B. Jupp, 17 May 1861, to say:

I am exceedingly gratified by your Kind offer of the "Calisto" [Stothard-Blake] -- and shall be happy if I can supply you with a Bartolozzi or any other master that will afford you half the gratification tha[t] possession of the "Calisto" will give me -- I am endeavouring to make as complete a collection of the engraved works of Stothard ^{as possible} and hope and intend to print a list of his works -- my collection is not arranged at present but my bookbinder is now making ten folio volumes in which to insert them. I have a volume containing a few drawings and a number of slight sketches, I do not propose to collect his drawings.

William Edward Frost of 8 Southampton Street, Fitzroy Square, wrote to F.S. Ellis (bookseller), 9 November 1861, saying "I had much pleasure in looking through your Catalogue. I regret the names of Stothard and Blake do not occur more frequently -- I beg to enclose a list of a few works I am seeking and shall feel

William Blake and His Circle
DIVISION II: Blake's Circle

greatly obliged if by any means you could procure them for me."

The twelve-volume collection in the Royal Academy entitled *Engravings, from the Works of Thomas Stothard, R.A. ...* Collected by W.E. Frost, A.R.A., ... together with selections from those of I. Rogers, W. Pickering, R. Cook, H. Burke, DuRoveray, C.R. Leslie, C. Price, E.V. Utterson, C. Heath, etc. London, 1861

FUSELI, John Henry
(1741-1825)
Swiss-born Painter, Friend of Blake

Henry Fuseli: 80 Drawings. Ed. Narim Bender (Osmora Inc., 2014) 85 pp.; ISBN: 9782897284756

1954

"Fuseli Drawings". A Loan Exhibition Organized by The Pro Helvetia Foundation And Circulated by The Smithsonian Institution ([No place: No publisher], 1954) 8°, not paginated, 68 works

1991

Füssli Nationalmuseum Stockholm, 1990 (1991) In Swedish

1992 April 14

§**Christie's** sale of [57] *Drawings by Henry Fuseli, R.A.* (1992)

1994

***Weinglass, D.H.** *Prints and Engraved Illustrations By and After Henry Fuseli: A Catalogue Raisonné* (Aldershot, Hampshire:

William Blake and His Circle
DIVISION II: Blake's Circle

Scolar Press, 1994) 4°; xxxvi, 412 pp., over 300 reproductions;
ISBN: 0859678822

A masterful catalogue, particularly valuable for the extraordinary mass of information systematically presented, for the reproductions of almost all the 306 engravings described (plus reprints of many of them), and for the transcription of scores of prospectuses.

REVIEW

C.S. Matheson, *Huntington Library Quarterly*, LIX (1998), 571-75 ("One is very grateful for access to information painstakingly culled from prints housed in British, American, and Swiss collections" [p. 575])

1995 June 25-September 19

Waldkirch, Bernhard von. *Füssli und Shakespeare: Gemälde, Zeichnungen und Druckgraphik 25. Juni-19. September* [1999]. In German

A 2-page flyer for the exhibition at the **Zurich Kunsthaus**.

REVIEW

Matthias Vogel, "Gefühlstrunkenheit in bescheidenem Rahmen – J.F. Füssli im Kunsthaus", *Neue Zürcher Zeitung*, **14 July 1999**, p. 38, in German

1997 September 7-December 7

Füssli pittore di Shakespeare: pittura e teatro, 1775-1825. [an exhibition 7 September-7 December 1997 at **Fondazione Magnani Rocca**, Mamiano di Traversetolo (Parma).] Ed. Fred Licht, Simona Tosini Pizzetti, David H. Weinglass (Milano: Electa, 1997) 239 pp. In Italian

Simona Tosini Pizzetti. "Biografia."

Anna Ottani Cavini. "Fuga delle tenebre."

William Blake and His Circle
DIVISION II: Blake's Circle

Florens Deuchler. "Johann Heinrich Füssli, 'Tempesta e uragano'."

Fred Licht. "Füssli, luci e fosforescenze."

Concetto Nicosia. "Lo spazio, il corpo, l'espressione."

David H. Weinglass. "Le gallerie pittoresque a Londra tra il 1780 e il 1800."

1998 April 4-November 29

Sieveking, Heinrich. *Fuseli to Menzel: Drawings and Watercolors in the Age of Goethe from a German Private Collection* (Munich and N.Y.: Prestel, 1998)

It is the catalogue of an exhibition shown at the **Busch-Reisinger Museum**, Cambridge (4 April-7 June 1998), the **Frick Collection**, N.Y. (23 June-30 August 1998), and the **J. Paul Getty Museum**, Los Angeles (15 September-29 November 1998). The collector is Alfred Winterstin. "Fuseli to Menzel: Aspects of German Drawing in the Age of Goethe" is on pp. 13-35; the Fuseli entries are No. 10-11.

2001 October 15-2002 January 14

§**Régis Michel.** *La peinture comme crime: ou, la part maudite de la modernité.* **Musée du Louvre**, Hall Napoléon (Paris: Éditions de la Réunion des musées nationaux, 2001) ISBN: 271843084 In French

There are sections on Blake, Fuseli, Goya, and Romney, inter alia.

§*Johann Heinrich Füssli: Aforismer.* Ed. and tr. **Mikkel Bogh.** (Copenhagen: Statens Museum for Kunst, 1988) In Danish

William Blake and His Circle
DIVISION II: Blake's Circle

2005 October 14-2006 January 8

Lentzsch, Franziska, Christoph Becker, Christian Klemm, Bernhard von Waldkirch. *Fuseli The Wild Swiss*. Tr. Suzanne Walters and Carol Escow (Zurich: Verlag Scheidegger & Spiess AG, 2005) 4^o, 271 pp.; ISBN: 9783858817037 "Museum edition"

To accompany an exhibition 14 October 2005-8 January 2006 at **Kunsthau, Zurich**.

"The Night Mare", "*Painted by H. Fusley*", "*Engraved by A. Zaffanato*", "Publish'd November 30.th 1795 by A. Suntach" [no address]

The design is reversed, with the horse at the right and the incubus at the left.

Johann Heinrich Füssli. *Aphorismes, principalement relatifs aux beaux-arts*. Tr. Patrick Hersant, préface de Jean-Félix Guilloteau conservateur de Patrimoine, édition établi par Vanier Carrère. (Toulouse: Éditions Ombres, 1996) Petite Bibliothèque Ombres 71 12^o In French

§**Albertini, Maurizio** [et al]. *Intorno a "L'incubo" di J.H. Fuseli* (Padova [Italy]: F. Pavan, 2000) Chimera No. 2 30 cm, 142 pp. In Italian

Andres, Sophia. "Narrative Challenges to Verbal, Gendered Boundaries: Mary Shelley and Henry Fuseli." *Journal of Narrative Theory*, XXXI, 3 (2001), 257-82.

Balmano, Mrs. [Mary]. "Henry Fuseli, Esq., R.A." Pp. 193-209 of her *Pen and Pencil* (N.Y.: D. Appleton and Co, 1858)

William Blake and His Circle
DIVISION II: Blake's Circle

§**Baskcomb, C., and Ute Larsen.** "Henry Fuseli: Necessity or Frugality? The Artist's Selection of Drawing Papers." *Journal of the Institute of Conservation*, XXXII, 1 (2009), 15-29

§**Bätschmann, Marie Therese.** "Neuendechte Zeichnungen des jungen Johann Heinrich Füssli (1741-1825)." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 131-48 In German

Four drawings at Berne were made by Fuseli as an adolescent.

§***Becker, Christoph, with contributions by Claudia Hattendorf.** *Johann Heinrich Füssli: Das verlorene Paradies.* [Catalogue of the exhibition at the **Staatsgalerie, Stuttgart.**] (Stuttgart: Gerd Hatje for the Staatsgalerie Stuttgart, 1997) ISBN: 3775706658 In German

A large number of Fuseli's Milton designs for his 1799 exhibition were gathered for the first time in almost two centuries. The exhibition was widely reviewed in the German press.

Brenneman, David A. "Self-Promotion and the Sublime: Fuseli's *Dido on the Funeral Pyre.*" *Huntington Library Quarterly*, LX (1999 [copyright 2000]), 68-87.

About the duelling Didos of Fuseli and Reynolds at the Royal Academy exhibition in 1784: "Fuseli both orchestrated the critical response to his painting and greatly amplified his reputation by playing his work off that of a well-established rival" (p. 74).

William Blake and His Circle
DIVISION II: Blake's Circle

Brown, David Blayney. "Henry Fuseli [Johann Heinrich Füssli]." Vol. XI, p. 862 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Calè, Luisa. *Fuseli's Milton Gallery: "Turning Readers into Spectators"* (Oxford: Clarendon Press, 2006) Oxford English Monographs xiv, 259 pp. plus 8 blank leaves at end; ISBN: 9780199267385

"My case study in the new exhibition culture emerging in late eighteenth-century London ... [shows] how this culture of exhibitions redefines visual and verbal interactions, and ways of reading, and ways of reading and viewing" (p. 5).

This is a "metamorphosis" of her Oxford dissertation.

REVIEW

§Neil Forsyth, *Romanticism and Victorianism on the Net*,
No. 49 (February 2008)

§Calè, Luisa. "Lapland Orgies: The Hell Hounds Round Sin': Réécriture et invention dans la galerie miltonienne de J.H. Füssli." Pp. 231-46 in *Dénouement des lumières et invention romantique: actes du colloque de Genève 24-25 novembre 2000*. Ed. G. Bardazzi and A. Grosrichard (Geneva: Droz, 2003) In French

§Calè, Luisa. "Turning Readers into Spectators: Fuseli's Milton Gallery." Oxford D.Phil., 2002

Her *Fuseli's Milton Gallery* (2006) is a "metamorphosis" of the dissertation.

William Blake and His Circle
DIVISION II: Blake's Circle

§**Cass, J.** "Fuseli's Milton Gallery: *Satan's First Address to Eve* as a Source for Maria Edgeworth's *Belinda*." *ANQ*, XIV, 2 (Spring 2001), 15-23.

§**Deuchler, Florens.** "'Windsturm und Ungewitter': Zu einem Bild von Johann Heinrich Füssli in der Fondazione Magnani Rocca." *Zeitschrift für Schweizerische Archäologie und Kunstgeschichte*, LVI (1999), 129-36. In German

The picture demonstrates Fuseli's close reading of Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste*.

§**Dias, Rosie.** "'The Shakespeare of the canvas': Fuseli and the Construction of English Artistic Genius." In her *Exhibiting Englishness: John Boydell's Shakespeare Gallery and the Formation of a National Aesthetic* (New Haven: Published for The Paul Mellon Centre for Studies in British Art by Yale University Press, 2013)

Elmes, James, *The Arts and Artists, or Anecdotes and Relics, of the Schools of Painting, Sculpture & Architecture.* [3 vols.] (London: John Knight and Henry Lacry, 1825) 12^o

A collections of brief anecdotes, some acknowledged to be from Pilkington's *Dictionary* [ed. Fuseli], including "A Royal Academician and Professor Fuseli" (I, 26), "Professor Fuseli and the Portrait Painters" (I, 115), "Haydon, Northcote, and Fuseli" (I, 115-16), "Fuseli's Character of Albert Durer" (II, 26-28), "Fuseli's Opinion of Albert Durer" (II, 57-59), "Professor Fuseli's Definition of the Style of Rubens" (II, 165-66), and "Fuseli's Character of Michel Angelo" (III, 142-43).

William Blake and His Circle
DIVISION II: Blake's Circle

***Frommert, Christian.** "Johann Heinrich Füsslis 'Milton-Gallery' und ein Apptraum." Pp. 100-67 of his Chapter 3.2 (pp. 100-67) of his *Heros und Apokalypse: Zum Erhabenen in Werken Johann Heinrich Füsslis und William Blakes* (Aachen: Verlag der Augustus Buchhandlung, 1996) 209 pp.; ISBN: 3860735624 In German

A thesis of the Rheinisch-Westfälische Technische Hochschule, Aachen, 1993.

§***Furman-Adams, Wendy.** "Visual Arts." Chapter 16 (pp. 180-209) of *Milton in Context*. Ed. Stephen B. Dobranski (Cambridge: Cambridge University Press, 2010) Pp. 189-95

***Furman-Adams, Wendy, and Virginia James Tufte.** "Anticipating Empson: Henry Fuseli's Re-Vision of Milton's God." *Milton Quarterly*, XXXV (2001), 258-74

A major essay showing that the representations of God in pictures by Fuseli and Blake of "The Triumphant Messiah" casting out the rebel angels from heaven, "The Creation of Eve", and "The Expulsion" "could hardly be more different"; "Blake's revision [of Milton] ... is finally as Christocentric as Fuseli's is Satanically centered", showing that "Fuseli became Milton's first anti-theistic interpreter" (pp. 267, 265, 259), like William Empson's *Milton's God* (1961).

Harvey, A.D. "Benjamin West and Henry Fuseli in Fiction, 1828." *Notes and Queries*, CCXLIII [NS XLV] (1998), 202-3.

A walk-on part in [James Boaden], *A Man of Two Lives* (1828).

William Blake and His Circle
DIVISION II: Blake's Circle

Haycock, David. "Fuseli, Henry 1741-1825." Vol. I, pp. 392-93, of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

Herrmann, Luke. "Henry Fuseli, RA (1741-1825)." Pp. 8-12 of his *Nineteenth Century British Painters* (London: DLM [Giles de la Mare Publishers Limited], 2000)

Junod, Karen. "Henry Fuseli's pragmatic use of aesthetics: his epic illustrations of *Macbeth*." *Word & Image*, XIX (2003), 138-50

§[?Knowles, John.] *The Life and Writings of Henry Fuseli* [1831]. **B.** ([No place given: Gardners Books, 2007)

§**Liberto, F.** "Shakespeare, Fuseli, and Problems of Visual Representation in Romantic Culture." *Textus*, XXIV, 1 (2011), 131-52

§**Myrone, Martin.** *Henry Fuseli* (London: Tate Gallery Publishing, 2001) British Artists 80 pp.; ISBN: 1854373579

Myrone, Martin. "Henry Fuseli and Gothic Spectacle." *Huntington Library Quarterly*, LXX (2007), 289-310.

Myrone, Martin. "Henry Fuseli and Thomas Banks" and "Gothic Romance and Quixotic Heroism: Fuseli in the 1780s." Chapter 7 (pp. 163-90, 343-48) and Chapter 9 (pp. 227-51, 353-58) of his *Bodybuilding: Reforming Masculinities in British Art 1750-1810* (New Haven: Yale University Press, 2005)

William Blake and His Circle
DIVISION II: Blake's Circle

O'Dell, Ilse. "Füssli 'Fakes'?" *Print Quarterly*, X (1993), 37-42

About "Füssli's borrowing from prints by Jost Amman in his early drawings ... some drawings that are attributed to Amman are in fact by Füssli" (p. 37).

Padilla, Nathalie. *L'esthétique du sublime dans les peintures shakespeariennes d'Henry Füssli (1741-1825)* (Paris: L'Harmattan, 2009) 4^o, 428 pp.; ISBN: 9782296066540, with 14 murky black-and-white reproductions In French

§**Patz, Kristine.** "Representing Satan/Lucifer as Anthropological and Aesthetic Paradox: Henry Fuseli's Milton Gallery (1791-1799)." *Southern Arts Journal*[Taiwan], II(2011), 187-202

§**Perl, J.** "Henry Fuseli – Troubled Classicism." *Modern Painters*, (July-August 2006), 80-85

§**Pop, Andrei.** *Antiquity, Theatre, and the Painting of Henry Fuseli* (Oxford: Oxford University Press, 2015)

§**Pop, Andrei.** "Henry Fuseli: Greek Tragedy and Cultural Pluralism." *Art Bulletin*, XCIV, 1 (March 2012), 78-98.

§**Pop, Andrei Octavian.** "Neopaganism: Henry Fuseli, Theatre, and the Cultural Politics of Antiquity, 1765-1825." Harvard Ph.D. (2010). 398 pp. Full text in ProQuest.

§**Pop, Andrei.** "Sympathetic Spectators: Henry Fuseli's *Nightmare* and Emma Hamilton's Attitudes." *Art History*, XXXIV, 5 (November 2011), 934-57.

William Blake and His Circle
DIVISION II: Blake's Circle

Pressly, William L. *The Artist as Original Genius: Shakespeare's "Fine Frenzy" in Late-Eighteenth-Century British Art* (Newark: University of Delaware Press, 2007)

There is a substantial section on Fuseli.

§**Rossi Pinelli, Orietta.** *Füssli* (Florence: Giunti, 1997) Arte e dossier: Dossier 126 ISBN: 8809762339 In Italian

Shawe-Taylor, Desmond. "Theatrical Painting from Hogarth to Fuseli." Pp. 115-73 of *Shakespeare in Art*. Ed. Jane Martin "et al." (London and N.Y.: Merrell, 2003)

Shestakov, Viacheslav Pavlovich. *Ganri Fiuzeli: denevnye mechy I nochnye koshmary* (Moskva: Progress-Traditsiia, 2002) 270 pp., 21 cm. In Russian

Sillars, Stuart. "Fuseli and the Uses of Iconography", Chapter 4 (pp. 98-132) and "Fuseli: Nature and Supernature", Chapter 8 (pp. 219-53) of his *Painting Shakespeare: The Artist as Critic 1720-1820* (Cambridge: Cambridge University Press, 2006)

§**Smith, Hester Camilla.** "Artist as Educator? Assessing the Pedagogic Role of Folly in the Early Work of the Anglo-Swiss Artist Henry Fuseli (1741-1825)." *Paedagogica Historica*, XLVI, 5 (2010), 559-83.

§**Smith, Camilla.** "Between Fantasy and Angst: Assessing the Subject and Meaning of Henry Fuseli's late Pornographic Drawings, 1800-25." *Art History*, XXXIII, 3 (2010), 420-47.

William Blake and His Circle
DIVISION II: Blake's Circle

§**Stubblefield, Jay.** "The Choreography of Passion: Henry Fuseli's Milton Gallery, 1799/1998." In *Reassembling Truth: Twenty-First Century Milton*. Ed. Charles W. Durham and Kristin A. Pruitt (Selinsgrove [Pennsylvania]: Susquehanna University Press; London and Cranbury [N.J.]: Associated University Presses, 2003)

§**Vernissage: Die Zeitschrift zur Ausstellung**
Volume V, Number 9
([Sept] 1997)
Fuseli issue, in German

Claudia Hattendorff. "Johann Heinrich Füsslis Milton-Galerie: Ein Schoepfungsmythos der Kunst." Pp. 6-15

Christofer Conrad. "Im Elysium der Phantasie: Die Bildwelten des Johann Heinrich Füssli." Pp. 16-31

Christofer Conrad. "Aufklaererisches Verlachten und romantischer Schauer: Füsslis Erfolgsbild 'Der Nachtmahr'." Pp. 32-41

Christopher Conrad. "Füsslis Frauen." Pp. 44-54

Vinje, John W. "Fuseli's Bottom and the Barberini Faun." *Notes and Queries*, CCLII (2007), 283-85.

On Fuseli's "Tatania's Awakening" for *Mid-Summer-Night's Dream*.

§**Vogel, Matthias.** "'Ist es meine Schuld, dass ich kein Brot in meinem Vaterland finde?' Gedanken zur 'halbfreiwilligen' Emigration Füsslis." *Unsere Kundsdenkmäler / Nos monuments d'art et d'histoire / I nostri monumenti storici*, XLIII (1992), 502-13. In German

William Blake and His Circle
DIVISION II: Blake's Circle

§**Vogel, Matthias.** *Johann Heinrich Füssli: Darsteller der Leidenschaft* (Zurich: Zip Zürcher Inter Publishers, 2001)
Zönder Schriften zur Kunst-, Architectur- und Kulturgeschichte 2
In German

Weinglass, D.H. "Fuseli, Henry [formerly Johann Heinrich Füssli] (1744-1825), painter and writer" Vol. XXI, pp. 207-15, of *Oxford Dictionary of National Biography* (2004)

Welch, Dennis M. "Essence, Gender, Race: William Blake's *Visions of the Daughters of Albion*." *Studies in Romanticism*, XLIX, 1 (Spring 2010), 105-31

§**Whitefield, Peter.** "Henry Fuseli." Pp. 42-45 of his *Illustrating Shakespeare* (London: The British Library, 2013)

§**Young, Richard A.** "'Verano,' de Julio Cortázar, 'The Nightmare,' de John Henry Fuseli, y 'the judicious adoption of figures in art'." *Revista Canadiense de Estudios Hispánicos*, XVII, 2 (1993), 373-82 In Spanish

§**Zeri, Federica.** *Fuseli: Titania and Bottom with the Head of an Ass*. Tr. Susan Scott (Richmond Hill, Ontario: NDE Publishing, 2001) ISBN: 1553210247

The Italian edition was published in Milan: RCS Libri, 1998.

GIBSON, John
(1790-1866)

William Blake and His Circle
DIVISION II: Blake's Circle

Sculptor

Greenwood, Martin. "Gibson, John (1790-1866), sculptor" Vol. XXII, pp. 82-87, of *Oxford Dictionary of National Biography* (2004).

GILCHRIST, Alexander
(1828-61)
Biographer of Blake

Gilchrist, H.H., rev. Michael Thorn. "Gilchrist, Alexander (1828-1861), biographer" Vol. XXII, p. 215, of *Oxford Dictionary of National Biography* (2004).

Purslove, Glyn. "Alexander Gilchrist (25 April 1828-30 November 1861)." Pp. 108-16 of *Dictionary of Literary Biography Volume One Hundred Forty-Four: Nineteenth-Century British Literary Biographers.* Ed. Steven Serafin (Detroit, Washington, London: Gale Research, 1994)

Primarily an appreciation and criticism of Gilchrist (1863).

GILCHRIST, Anne
(1828-85)
Wife of Alexander

Eleven letters to her about Blake are in the Collection of Robert N. Essick. They are from (1) **John Fullerton** (20 July 1884), to Mr Gilchrist about seeing his mother's Blake prints), (2) **John Linnell** (19 November 1863), (3) **William Linnell** (17 March, 13 April, 18 May 1880), (4) **George Richmond** (15 July

William Blake and His Circle
DIVISION II: Blake's Circle

1886, 29 March 1887, 2 April 1888), (5) **Christina G. Rossetti** (2, n.d.), and (6) **William B. Scott** (20 May 1878).

Thorn, Michael. “Gilchrist [*née* Burrows], Anne (1828-1885), writer” Vol. XXII, pp. 215-17, of *Oxford Dictionary of National Biography* (2004).

HAWKINS, John
(1761-1841)
Patron of Blake

Torrens, H.S. “Hawkins, John (1761-1841), traveller and geologist” Vol. XXV, pp. 929-30, of *Oxford Dictionary of National Biography* (2004).

HAYLEY, Thomas Alphonso
(1780-1800)

Natural son of William

Cust, L.H., rev. Jason Edwards. “Hayley, Thomas Alphonso (1780-1800), sculptor” Vol. XXVI, p. 46, of *Oxford Dictionary of National Biography* (2004).

HAYLEY, William
(1745-1820)
Poet, Patron, Employer of Blake

William Hayley, *The Life of Milton ...* (Charleston [South Carolina]: BiblioLife, 2014) 360 pp.; ISBN: 9781293597590

William Blake and His Circle
DIVISION II: Blake's Circle

Letters **from Hayley** to Cadell and Davies, Lady Hesketh (including those of 18 July and 2 August 1805 with references to Blake), William Huskisson,⁹⁹² and Robert Wolsley⁹⁹³ and letters **to Hayley** from Charles Dunster, Lady Hesketh (including 1 February 1804 about Blake), and Johnny Johnson from the Cowper Newton Museum (Olney) were deposited in 1996 in Buckinghamshire County Record Office

For a letter from Flaxman to Hayley of 19 March 1802 in which Blake is mentioned, see R.N. Essick, "Blake in the Marketplace, 1995", *Blake*, XXIX (1996).

Hayley's manuscript poem on Wellington's birthday (1811) addressed to John Flaxman is in the West Sussex Record Office.

A "List of the Portraits of English Poets" (1 sheet folded to make 2 leaves) by Hayley annotated by George Steevens (1736-1800) was offered in 2009 to R.N. Essick ("Blake in the Marketplace, 2009", *Blake*, XLIII [2010], 129). This was a precursor to Blake's 18 "Heads of the Poets" commissioned by Hayley in 1800.

⁹⁹² The draft of Hayley's letter to William Huskisson of 29 May 1803 says "The Cottageris returned & speaks with due gratitude of Kindness shewn to her in London". Gentlemen, who lived in houses, weren't often on social terms with cottagers – the Blake's are an exception. Nancy Flaxman sent "love to the good Cottagers" on 10 Dec 1802, and John Carr asked on 29 Jan 1803 to be remembered to the "owner of the little white-faced Cottage on the sea shore" (i.e., Blake). However, there is no evidence, and little likelihood, that Catherine Blake was in London in May 1803.

⁹⁹³ Draft letter of 2 June 1803 from Hayley to Robert Wolsley in Staffordshire: I flatter myself it may please you to find in this paper a slight little sketch of the monument erected at Dereham to the beloved object of our poetical idolatry [William Cowper]. The design (if design is not too grand a name for a slight & simple composition) is my own which my excellent friend Flaxman condescended to execute in Marble at the desire of Lady Hesketh. Perhaps Blake had copied the design, as he had those sent with Hayley's letters of 21, 25 Feb, 7, 13, and 24 March 1802.

William Blake and His Circle
DIVISION II: Blake's Circle

§**Hayley, William**, *Poems on Serious and Sacred Subjects* ([no place given]: Gardners Books, 2007)

William Hayley (1745-1820): Selected Poetry, ed. Paul Foster with Diana Barsham (Chichester: University of Chichester, 2013)

Review

Joseph Wittreich, "Review Article", *Blake*, XLVIII, 4
(Spring 2015), [49-55]

Allen, Reggie, "The Sonnets of William Hayley and Gift Exchange." *European Romantic Review*, XIII (2002), 383-93

Anon. "City poet being reclaimed by University." *Chichester Observer*, 8 April 2013

A plaque to Hayley was unveiled at his Eartham House.

§**Barsham, Diana**, ed. *William Hayley (1745-1820): England's Lost Laureate--Selected Poetry* (Chichester: University of Chichester Press, 2013) 96 pp.; ISBN: 9781907852206

***Dörrbecker, D.W.** "The Reader Viewing the Reader Reading: Romneys Serena liest in Hayleys *The Triumphs of Temper.*" Pp. 162-250 of *Entree aus Schrift und Bild: Titelblatt und Frontispiz im England der Neuzeit.* Ed. Werner Busch, Hubertus Fischer, Joachim Möller (Munster, Hamburg, Berlin, Wien, London: Lit Verlag, 2008) Literatur: Forschung und Wissenschaft Bd. 14 In German Generously illustrated

§**Foster, Paul**, ed. *William Hayley (1745-1820)--Poet Biographer*

William Blake and His Circle
DIVISION II: Blake's Circle

and Libertarian: A Reassessment (Chichester: University of Chichester Press, 2013)

Essays by Diana Barsham, Tracey Carr, Janet Carter, Anthony Crane, Mark Crosby, Paul Foster, Lisa Gee, "William Hayley and the Culture of Sensibility", Susan Matthews, Suzanne E. May, "The Jupiter of Sussex: William Hayley and His Portraits", and John Wyatt.

Herbison, Vida. "Felpham: fit for Immortals, Vida Herbison visits the Sussex village of Felpham, home of the late writer, poet and patron of the arts William Hayley." *Sussex Life*, September [after 1980], 36-37.

Hogg, James. "William Hayley's *Marcella* and Thomas Middleton and William Rowley's *The Changeling: A Watered-Down Jacobean Masterpiece*." Pp. 319-61 of *Jacobean Drama as Social Criticism*. Ed. James Hogg (Lewiston [N.Y.] and Salzburg: Edwin Mellen Press, 1995) Salzburg University Series

Holmes, John R. "William Hayley (29 October 1745-12 November 1820)." Pp. 165-74 of *British Romantic Poets, 1789-1832: First Series*. Ed. John R. Greenfield (Detroit, N.Y., London: A Brucoli Clark Layman Book, Gale Research Inc., 1990) Dictionary of Literary Biography Volume Ninety-Three

A standard account, with reproductions of Blake prints, including *Little Tom the Sailor*(Princeton copy).

§**Lucas, T.** "Editing Milton during the French Revolution: Cowper and Hayley as 'brother Editor[s]'" *Review of English Studies*, N.S. LXV, 272 (Autumn/Winter 2015), 866-67

William Blake and His Circle
DIVISION II: Blake's Circle

Mertner, Edgar. "The 'Horrid Penance': William Hayley and Swift." *Swift Studies*, VII (1992), 101-5.

In the Temple of Spleen section of his *Triumphs of Temper*, Hayley devotes fifty lines to the "severe punishment" of Swift.⁹⁹⁴

***Nisse, Neville.** "Felpham Provided Help, Vision and Inspiration." *The Post* [Bognor Regis], 29 September 1979.

Hayley's Turret House was demolished in 1961 for a block of flats.

O'Sullivan, Margaret. "For Derby Museums and Art Gallery: [Nine] Letters from Joseph Wright of Derby to William Hayley and William Long, c. 1782-89. Bought for £15,000 with the aid of a grant of £1,500 from the Friends of the National Libraries." *Friends of the National Libraries Annual Report for 2010(2011)*, 19-23.

The letters, generously transcribed for me by Lucy Salt, Keeper of Art, Derby Museums and Art Gallery, contain no reference to Blake or to the copy of *Poetical Sketches* (S) which Flaxman gave Hayley on 26 April 1784.

Painting, Vivienne W. "Hayley, William (1745-1820), poet and biographer" Vol. XXVI, pp. 46-49 of *Oxford Dictionary of National Biography* (2004).

William Hayley (1745-1820): Poet, Biographer, and Libertarian: A Reassessment, ed. Paul Foster with Diana Barsham (Chichester:

⁹⁹⁴ This was erroneously listed (unseen) in *Blake* (1994), 25, as if it were related to Blake.

William Blake and His Circle
DIVISION II: Blake's Circle

University of Chichester, 2013)

A collection of essays.

Review

Joseph Wittreich, "Review Article", *Blake*, XLVIII, 4
(**Spring 2015**), [49-55] (both Chichester volumes suffer
from "botched printing" [p. 49]; "What we may learn ...
is that, if in life Hayley illustrated the Blakean adage ...
'Corporeal Friends are Spiritual Enemies,' in the
aftermath of his death a forgiving Blake ... may have
found in their erstwhile friendship grounds for
accommodation" [55])

HEATH, James

(1757-1834)

Engraver

HEATH, Charles

(1785-1848)

Engraver

HEATH, Frederick

(1810-78)

Engraver

HEATH, Alfred

(1812-96)

Engraver

Heath, John. *The Heath Family of Engravers 1779-1878.*
Volume 1: *James Heath A.R.A. (1757-1848)* [Volume 2: *Charles
Heath (1785-1848), Frederick Heath (1810-78), Alfred Heath
(1812-96)*] (Aldershot [U.K.]: Scolar Press, 1993) ISBN:
085967908 X (two volume set); 085967956X (Vol. 1); 085967957
(Vol. 2) Vol. I: pp. 7-242; Volume II: pp. 7-351. *The Heath*

William Blake and His Circle
DIVISION II: Blake's Circle

Family Engravers, 1779 to 1878: Supplement Volume 3 (York: Quacks Books, 1999) 4°, xvi, 305 pp.; ISBN: 0948333871

The volumes are set up as discrete books, each with an index. Volume III contains very extensive Errata, Addenda, and Corrigenda to Volumes I-II (pp. 224-88) and an "Index to the Monographs [i.e., names] in Volumes I and II" but none to Volume III.

REVIEWS

Robert N. Essick, *Blake*, XXVIII (1994), 67-71 (the work is full of valuable information, but "we can reasonably demand a higher level of accuracy and consistency" [p. 69])

§**David Alexander**, *Print Quarterly*, XIX (2002), 87-92 (critical)

In 2007 John Heath issued privately a 12-page reply particularly enumerating James Heath's separately-issued prints)

Heath, John. *John Heath's Catalogue of Illustrated Books and Prints engraved by the Heath Family 1779-1878* ([Bath: John Heath, 1999]) 4°, 80 pp. (plus 1 leaf of "Additions to Book Catalogue"); no ISBN

The "Introduction" (p. 1) explains that "The catalogue lists the books and separate prints held in John Heath's collection, which has been formed over 30 years. The engravers involved were James Heath A.R.A., his son Charles, and Charles' sons, Alfred and Frederick."

William Blake and His Circle
DIVISION II: Blake's Circle

HESKETH, Harriet Lady
(1733-1807)

Cousin of William Cowper, reluctant patron of Blake

Kelly, James William. “Hesketh [*née* Cowper], Harriet Lady Hesketh [*bap.* 1733, *d.* 1807], cousin and intimate friend of the poet William Cowper” Vol. XXVI, pp. 876-77, of *Oxford Dictionary of National Biography* (2004)

HUMPHRY, Ozias
(1742-1810)

Miniaturist, patron of Blake

§**Bindman, David.** “Thomas Banks’s ‘Caractacus before Claudius’: New Letters to and from Ozias Humphry.” *mcluhan*, CXLII (2006), 769.

Remington, V. “Humphry, Ozias (1742-1810), miniature and portrait painter” Vol. XXVII, pp. 812-14, of *Oxford Dictionary of National Biography* (2004).

JOHNES, Thomas
(1748-1816)

Patron of Hafod, North Wales

§**Ledger, A.P.** *Thomas Johnes, Esq. of Hafod and the Derby China Manufactory: Extracts from the Derby Archives, 1768-1795* (Grantham, Lincolnshire: Derby Porcelain International Society, 1993) 17 pp.

William Blake and His Circle
DIVISION II: Blake's Circle

Macve, Jennifer. *The Hafod Landscape: An illustrated history and guide* (Ymddiriedolaeth yr Hafod: The Hafod Trust, 2004) 4°, 52 pp.; ISBN: 095279411X

An account of the famous grounds (not the house which “was demolished with explosives” in 1958). Malkin’s biography of Blake (1806) is dedicated to Johnes, *Songs of Innocence* (P) was given by Malkin to Johnes, and George Cumberland’s *Attempt to describe Hafod* (1796) has a map of Hafod which, it has been argued, was engraved by Blake.

JOHNSON, Dr John
(1769-1833)

Relative of Cowper, friend of Hayley and Blake

Cooper, Thompson, and Rebecca Mills. “Johnson, John (1769-1833), writer” Vol. XXX, p. 279, of *Oxford Dictionary of National Biography* (2004).

JOHNSON, Joseph
(1738-1809)

Bookseller, Employer of Blake

Barfoot, C.C. "In the Churchyard and Under the Full Moon: The Radical Publisher and his Clients and Guests." Pp. 9-22 of *The Literary Utopias of Cultural Communities 1790-1910*. Ed. Margurite Corporal and Evert Jan Van Leewwen (Amsterdam and N.Y.: Rodopi, 2010)

At the end of the *Analytical Review* (printed for J. Johnson), XXVIII (October 1798), is an added list of "*Books printed for J. Johnson, in St. Paul's Church Yard*", including the *Ladies New*

William Blake and His Circle
DIVISION II: Blake's Circle

and Polite Pocket-Memorandum Book For 1799", 1s.

Braithwaite, Helen. *Romanticism, Publishing and Dissent: Joseph Johnson and the Cause of Liberty* (Basingstoke and N.Y.: palgrave macmillan, 2003)

A worthy book, originally a Birmingham Ph.D. dissertation.

Hall, Carol. "Joseph Johnson ([Worked in] London: 1761-1809)." Pp. 159-63 of *Dictionary of Literary Biography* Volume One Hundred Fifty-Four: *The British Literary Book Trade, 1700-1820*. Ed. James K. Bracken and Joel Silver (Detroit, Washington, London: Gale Research, 1995)

A useful account.

Hall, Carol. "Johnson, Joseph (1738-1809), bookseller" Vol. XXX, pp. 282-84, of *Oxford Dictionary of National Biography* (2004).

Heywood, Peter. *Joseph Johnson, Publisher 1738-1809* ([No place]: College of Librarianship Wales, 1976) Student Project No. 6 4^o, 62 pp.; ISBN: 0904020010

It includes "Joseph Johnson and William Blake: with a Mention also of Fuseli", Chapter Five (pp. 15-27).

§**Lau, Beth.** "William Godwin and the Joseph Johnson Circle: The Evidence of the Diaries." *Wordsworth Circle*, XXXIII (2002), 104.

Tomalin, Claire. "Publisher in prison: Joseph Johnson and the book trade." *Times Literary Supplement*, No. 4783 (2 December 1994), 15-16.

William Blake and His Circle
DIVISION II: Blake's Circle

A previously-unknown notebook with transcripts of the firm's outgoing letters September 1795-1809 includes a letter to Hayley about payments to William Blake for work on Hayley's *Life ... of William Cowper* (1803)

KER, Charles Henry Bellenden (c. 1785-1871)
Dilettante, disgruntled patron of Blake

Cornish, W.R., and David J.A. Cairns. “Ker, Charles Henry Bellenden (*formerly* Charles Henry Gawler) (c. 1785-1871), law reformer” Vol. XXXI, pp. 378-79, of *Oxford Dictionary of National Biography* (2004).

KIRKUP, Seymour Stocker
(1788-1880)
Artist, friend of Blake

§**Campbell, Ian.** “Dante ‘intra Tamisi ed Arno’ (and Halle-am-Salle): The Letters of Seymour Kirkup to H.C. Barlow.” In *Britain and Italy from Romanticism to Modernism. A Festschrift for Peter Brand.* Ed. M.L. McLaughlin (Oxford: Legenda; [London:] Modern Humanities Research Association, 2000)

Cust, L.H., rev. David Robertson. “Kirkup, Seymour Stocker (1788-1880), painter and antiquary” Vol. XXXI, pp. 816-17, of *Oxford Dictionary of National Biography* (2004).

LAMB, Lady Caroline
(1785-1828)
Byron's bête noir, entertainer of Blake

William Blake and His Circle
DIVISION II: Blake's Circle

§**Alderman, Nigel.** “Historically Speaking: Lady Caroline Lamb’s Glenarvon and Revolutionary Voice.” In *Romantic Generations: Essays in Honour of Robert F. Gleckner*. Ed. Ghislaine McDayter, Guinn Batten, and Barry Milligan (Lewisburg: Bucknell University Press; London and Cranberry [New Jersey]: Associated University Presses, 2001)

§**Dickson, Leigh Wetherall.** “Authority and Legitimacy: The Cultural Context of Lady Caroline Lamb’s Novels.” *Women’s Writing: Elizabethan to the Victorian Period*, XIII (2006), 369

§**Douglass, Paul.** “Lady Caroline Lamb Before Lord Byron: The Godfrey Vassal Webster Affair.” *Wordsworth Circle*, XXXVI (2005), 117

Douglass, Paul. “An Unpublished Letter from Lord Byron to Lady Caroline Lamb.” *Notes and Queries*, NS LIII (2006), 322-23

§**Douglass, Paul.** “What Lord Byron Learned from Lady Caroline Lamb.” *European Romantic Review*, XVI (2005), 273-81

Franklin, Caroline. “Lamb [*née* Ponsonby], Lady Caroline (1785-1828), novelist” Vol. XXXII, pp. 257-59, of *Oxford Dictionary of National Biography* (2004)

§**Gressor, Megan, and Kery Cook.** *An Affair to Remember: The Greatest Love Stories of All Time* (Gloucester, Massachusetts: Fair Words Press, 2005)

Includes Byron and Lady Caroline Lamb.

§**Hasler, John D.** *Memoirs – Lady Caroline Lamb* ([Philadelphia: Xlibris Corporation, 2005) 616 pp.

William Blake and His Circle
DIVISION II: Blake's Circle

A fictional memoir based on Lady Caroline Lamb's letters.

§**Koretsky, Diana.** *Of Gods and Monsters: Byronic Idolatry and Literary Vampires in the Writings of Lady Caroline Lamb and Mikhail Yurevich Lermontov*

March, Rosemary Helen. "Lady Caroline Lamb and the Page Affair: Literary Life and Romantic Writing." Oxford D.Phil., 2007

§**Mills, Catriona.** *Infamous Imaginings: The Novels of Lady Caroline Lamb*

§**Normington, Susan.** *Lady Caroline Lamb: This Infernal Woman* (London: House of Stratus, 2001)

§**Soderholm, James.** "'An exaggerated woman': The Melodramas of Lady Caroline Lamb." In *Byromania: Portraits of the Artist in Nineteenth and Twentieth Century Culture*. Ed. Frances Wilson (N.Y.: St Martin's Press, 1999)

LEIGH, James Matthew
(1808-60)
Art teacher and painter

William Blake and His Circle
DIVISION II: Blake's Circle

Postle, Martin. "Leigh, James Matthews (1808-1860), art teacher and painter" Vol. XXXIII, pp. 237-38, of *Oxford Dictionary of National Biography* (2004).

LINNELL, John
(1792-1882)

Painter and Engraver, Blake's Friend and Patron

Letter to Bernard Barton, 3 April 1830, about Blake [*BR* (2) 526-28], sold at Sotheby's, 3-4 June 1907, lot 386 [£15.10.0 to B.F. Stevens].

The E.J. Pratt Library of Victoria University in the University of Toronto acquired in 2013 a newly discovered pretty little metal box (17.5 x 11.3 cm) shaped like a book with gilt edges, clasps, and decorated covers, the spine of tooled leather. The front cover has an octagonal mother of pearl surface decorated with flowers (some rust stains). The front and back inner boards are white watered silk with gilt dentelles with a white watered silk pull.

Inside the box is a white watered silk folder containing six leaves (the last two from a larger leaf folded in two) gilt on *all four* edges, watermarked "J WH | 18" on the folded leaf and "& SON | 0" on leaf 4

The leaves include

[1] A sketch inscribed in pencil at the bottom: "This shall be improved another time" and, on the verso in ink:

This Portrait of Robert Gooch. M.D. to accompany the account of his Dream. Drawn by John Linnell from the Picture painted by him from the life. for Sir W.^m

William Blake and His Circle
DIVISION II: Blake's Circle

Knighton⁹⁹⁵ to whose Daughter this scetch [sic] is sent as a token of thanks for the very patient sittings during the painting of her Portrait | April 1827 | 6. Cirencester Place | Fitzroy Sqr | --

[2] A very simple sketch of a bridge called "Bedgellert | an account of a Dream connected with the above view will be given at another period | J. Varley"

[3] On the double leaf is written:

A Dream

It is well known that the last Thought in the mind on going to Sleep often suggests the dream of the Night. From 15 to 21 years of age I lived with a Surgeon at Yarmouth on the Coast of Norfolk. My Bed Room was at the top of the House & over looked the Sea, only a quarter of a Mile distant. A Skeleton in a tall box hung at my Bed's foot, and in the Day when I had nothing else to do I used to go up to my bed Room -- take down the Skeleton[,] seat him in a chair & taking a seat near him with Cheselden's anatomy before me, learn the Bones. For some Time I used to approach this silent Personage with something very like Fear-- I liked to have a third Person in the Room with me -- it was a long time before I became perfectly indifferent about these silent tetes-a-tetes. -- One night in August I went up stairs to Bed at the usual hour. It was very sultry weather and bright moonlight, and after undreßsing I stood for a long time looking out of the chamber

⁹⁹⁵ On 20 June 1827 Linnell sent a copy of Blake's Job to the King for £10.10.0 by order of Dr Gooch and Sir William Knighton (*BR* (2) 801).

William Blake and His Circle
DIVISION II: Blake's Circle

window on the moon light Seda, watching the white Sails which every now & then passed. At length I got into Bed. The moon shone bright into my Room and was reflected from the white wall on the wainscoat Door which inclosed the mysterious companion of my daily studies, but at this moment the thought of him was not quite agreeable. I tried to forget him[,] I shut my Eyes, & endeavoured to go to Sleep. How long I had been doing this -- whether I was asleep or awake or between both I know not, but I distinctly felt -- distinctly as if it had been real -- a pair of cold, hard, bony hands grasp my ankles and pull me down the Bed. For a minute or two I became breathless almost senseless: when I came to myself sufficiently I began to observe the posture in which I was lying[.] The pull was so violent that if it had been real, it must have dragged me half out of bed, but I found myself lying with my head on my pillow just as I had laid myself down to sleep & this is now the only proof I have that it was not a reality but a Dream. Robert Gooch

Nelson

After the Battle of Copenhagen, Nelson sent his wounded Seamen to the naval Hospital at Yarmouth, and a week afterwards came into the Road himself. His arrival was soon known throughout the Town. The Military was drawn up in the market Place to receive the Hero, and when he landed on the Jetty he was met by the Populace with Shouts, but the first thing he did was to go straight to the Hospital. Happening to be there when Nelson arrived I went

William Blake and His Circle
DIVISION II: Blake's Circle

round the wards with him & was much struck by his behaviour to the Sailors. He stopped at every Bed & to every Man had something kind & cheering to say. One Man had lost his right arm close to the Shoulder -- the same arm which Nelson himself had lost. With this man he talked several minutes. "Well Jack what's the matter with you?" "Lost my right arm your Honour[.]" On hearing this Nelson paused -- looked down at his own empty sleeve -- then at the Sailor -- "Well Jack then you & I are in the same plight -- spoiled for Fishermen -- that's all -- cheer up my brave fellow:["] he hurried on to the next bed, but these few words had a magical effect, for as I turned away I saw the Sailor's face brighten up. It was by such things as these that Nelson gained the hearts as well as the confidence of his Crews. R G

Linnell's letter about Blake to Bernard Barton of 6 August 1838, partly quoted in Geoffrey Keynes, *Blake Studies* (Oxford: Clarendon Press, 1971), 184-85, was offered (but not sold) at Sotheby's (N.Y.), 22 June 1999.

1994 July 12-22

§Lifting Veil from Nature, John Linnell, 1792-1882: An Exhibition to Mark the Publication of the Book BLAKE, PALMER, LINNELL & Co by David Linnell (London: Martyn Gregory, 1994)

Essay by "P.R.M.C."

2001 July 17-November 4

Fitzwilliam Museum (Cambridge University) exhibition of the

William Blake and His Circle
DIVISION II: Blake's Circle

John Linnell Archive.

The only catalogue seems to be the one online.

See also Ivimy MSS.

2004

“John Linnell.” Pp. 256-63 of *The British Paintings at the Huntington*. Catalogue researched and written by Robyn Asleson. Shelley M. Bennett, General Editor; With technical notes by Rosamond Westmoreland and Shelley Svoboda. And additional contributions by Melinda McCurdy and Elizabeth Pergan ([San Marino:] Published by The Huntington Library, Art Collections, and Botanical Gardens in association with Yale University Press, New Haven and London, 2001)

2008 April 1-18

§*Power & Poetry: The Art of John Linnell*. Catalogue of **Lowell Libson Ltd** and The Fine Art Society (London, 2008)

Huon Mallalieu, "Introduction: The Landscapes of John Linnell".

Anon. “Few living Londoners ever saw John Linnell.” *Times* [London], 23 January 1882, p. 9

An obituary, with later letters about it.

Crosby, Mark. “William Hayley’s Benevolent Gift: *The Triumphs of Temper.*” *Bodleian Library Record*, XXII (2009), 101-8

A copy in Bodley is poetically dedicated by Hayley to Mariana Starke.

William Blake and His Circle
DIVISION II: Blake's Circle

Firestone, Evan R. "Lady Torrens and Her Family by John Linnell." *Elvehjem Museum of Art Bulletin* (1986-86), 11-21.

Lawrence, Edwin. "John Linnell." *Times* [London], 24 January 1882, p. 8.

On why Linnell refused to join the Royal Academy.

Nicoll, Sir W. Robertson. "The Literary Associations of Hampstead. III.--Collins' Farm, North End". *Bookman*, VI (August 1894), 185-86, with a sketch.

Linnell lived there.

Panayotova, Dr Stella D. "For the Fitzwilliam Museum, Cambridge: The Archive of John Linnell (1792-1882). Bought for £129,500 with the aid of a grant of £25,000 from the Friends of the National Libraries." *Friends of the National Libraries: Annual Report for 2000* (2001), 39-40.

The vendor is not identified; the materials include the Ivimy MSS.

Materials from the archive and from members of the Linnell family were exhibited at the Fitzwilliam Museum from 17 July through 4 November 2001; they were apparently described online in <http://www.fitzmuseum.cam.ac.uk/msspb/exhibit/Linnell/index.htm>.

996

⁹⁹⁶ R.N. Essick, "Blake in the Marketplace, 2001", *Blake*, XXXV (2002), 111.

William Blake and His Circle
DIVISION II: Blake's Circle

Payne, Christiana. "John Linnell and Samuel Palmer in the 1820s." *Burlington Magazine*, CXXIV (1982), 131-36.

On what Samuel Palmer's art owes to John Linnell.

Payne, Christiana. "Linnell, John (ii)." Vol. XIV, pp. 426-28 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Payne, Christiana. "Linnell, John (1792-1882), landscape and portrait painter" Vol. XXXIII, 934-37, of *Oxford Dictionary of National Biography* (2004)

Payne, Ernest A. "John Linnell, the World of Artists, and the Baptists." *Baptist Quarterly*, LX, 1 (January 2003), 22-35

Linnell was a member of the Keppel Street Baptist Church 1811-27; he was fairly faithful until about 1818, but eventually the Church "withdrew" itself from him because he had largely stopped coming to church and was not only seen painting on the Sabbath but defended the practice.

LIZARS, William Hone (1788-1859)

Painter and engraver

Melville, Jennifer. "Lizars, William Hone (1788-1859), painter and engraver" Vol. XXXIV, pp. 90-91, of *Oxford Dictionary of National Biography* (2004).

MACKLIN, Thomas (1752/3-1800)

Print Impresario and employer of Blake

William Blake and His Circle
DIVISION II: Blake's Circle

§Higgins, Sean Joseph. "Thomas Macklin's Poet's Gallery: Consuming the Sister Arts in Late Eighteenth Century London." Courtauld Institute, University of London dissertation (2003), 700 pp. (350 leaves), 36 illustrations

MALKIN, Benjamin Heath (1769-1842)
Biographer of Blake

Murphy, G. Martin. "Malkin, Benjamin Heath (1769-1842), schoolmaster and antiquarian" Vol. XXXVI, pp. 323-24, of *Oxford Dictionary of National Biography* (2004).

MARSH, John (1752-1828)
Lawyer, musical composer, friend of Blake

Marsh's important journal with its references to Blake is in the Huntington Library (see R.N. Essick, "Blake and John Marsh", *Blake*, XXV [1991], 70-74 <BBS and BR (2) passim>, and a microfilm of it is in the West Sussex County Record Office.

§*The John Marsh Journals: The Life and Times of a Gentleman Composer (1752-1828)* (Stuyvesant, N.Y.: Pendragon Press, 1998) xiv, 797 pp.

Marsh of Chichester (1752-1828): Gentleman, Musician, Composer, Writer. Ed. Paul Foster (Chichester: University College, 9 October 2004) Otter Memorial Papers Number Nineteen 8^o, 158 pp.; ISBN: 0948765348

A collection of essays:

William Blake and His Circle
DIVISION II: Blake's Circle

[Paul Foster] "Introduction." Pp. 11-13. (The focus is "on his music and on the record of his own activity in Chichester and elsewhere" [p. 11].)

Alison McCann. "John Marsh and the Intellectual Life of Chichester." Pp. 15-35.

Ian Graham-Jones. "Marsh and Music: John Marsh – the Composer." Pp. 36-48.

Martin Renshaw. "John Marsh and the Organ." Pp. 48-53.

Alan Thurlow. "John Marsh and Chichester Cathedral: Reflections by a twentyfirst-century organist of the cathedral." Pp. 55-61.

Nicholas Plumley. "John Marsh and Domestic Music-Making in Eighteenth and Early Nineteenth Century England." Pp. 62-71.

Brian Robins. "John Marsh and the Chichester Volunteers." Pp. 72-83.

Timothy J. McCann. "Marsh at Goodwood." Pp. 89-112. (On the Duke of Richmond.)

Ron Iden and Emlyn Thomas. "Marsh at the Seaside." Pp. 113-21.

Patrick Moore. "John Marsh – Astronomer." Pp. 122-24.

Barry Fletcher. "Much Pleased with Life." Pp. 125-43. (On Marsh's character and life. Appendix. Pp. 144-55. It consists of

[a] **Barry Fletcher.** "A Note on *Peregrine Project*." Pp. 146-49. (There is no reference to Bentley, "John Marsh and Peregrine Project: *A Tour through Some of the Southern Counties of England* (1804)", *Huntington Library Quarterly*, XLIX [1997], 80-81.)

[b] "Will of John Marsh – Dated 1828." Pp. 150-55.

William Blake and His Circle
DIVISION II: Blake's Circle

§**Brewer, John.** ““The Harmony of Heaven’: John Marsh and Provincial Music.” In *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (N.Y.: Farrar Straus Giroux, 1997)

§**Renshaw, Martin.** *John Marsh: A Most Elegant & Beautiful Instrument, the Organ* (Chichester, 2002) iv, 135 pp.

Robins, Brian. “Marsh, John (1852-1828), musician and writer” Vol. XXXVI, 801-2, of *Oxford Dictionary of National Biography* (2004)

MARTIN, John (1741-1820)
Baptist minister

Briggs, J.H.Y. “Martin, John (1741-1820), Particular Baptist minister” Vol. XXXVI, pp. 947-48, of *Oxford Dictionary of National Biography* (2004)

MATHEW, Anthony Stephen
(1733-1824)

Clergyman and Patron of William Blake

The "last Will and Testament of me Anthony Stephen Mathew of Rufsell place in the parish of S.^t pancras in the County of Middlesex Clerk"⁹⁹⁷ was written on 28 January 1818, with Codicils of 23 February 1819 and 14 December 1822 and proved on 22 November 1824. In it he

⁹⁹⁷ "Clerk" is made explicit in the marginal note: "The Rev^d Anthony Stephen Mathew".

William Blake and His Circle
DIVISION II: Blake's Circle

give[s] unto my Son William Henry the ground rents of four houses in upper Titchfield Street in the parish of Marybone Middlesex ... my ground rents on five houses in Howland Street & one house & workshop yard in Cleveland Street in the parish of Saint pancras Midd^x ... [and] 5 houses in york Street Marybone ... and ... the residue of my substance ... in money or ... annuities or any other Government stock whether in ... Jewels plate books paintings & all other ... property "& after his decease to his wife Dorothea".⁹⁹⁸ William Henry Mathew (born 1769) was a surgeon. The lack of reference to A.S. Mathew's wife Harriet suggests that she had died before 28 January 1818.

These fifteen houses plus a "workshop yard" suggest considerable prosperity. There is no indication as to whether his "books paintings" included any by his sometime protégé William Blake. None has ever been traced to him, not even the *Poetical Sketches* by W.B. (1783) the printing of which Anthony Stephen Mathew partly paid for.

MONTGOMERY, James
(1771-1854)
Poet

⁹⁹⁸ Prerogative Court of Canterbury, Prob 11/1692/230, in The National Archives of the Public Record Office. Note that the hand which transcribed the wills gives "e" for "&"; I have substituted "&" for this "e".

William Blake and His Circle
DIVISION II: Blake's Circle

Tolley, G. "Montgomery, James (1771-1854), hymn writer and poet" Vol. XXXVII, pp. 856-58 of *Oxford Dictionary of National Biography* (2004).

MURRAY, John (1745-93)
Bookseller, Blake's Employer

Zachs, William. *The First John Murray and the Late Eighteenth-Century London Book Trade. With a Checklist of his Publications.* A British Academy Postdoctoral Fellowship Monograph (Oxford: Oxford University Press, 1998) 4^o; ISBN: 019726194

The account of Lavater's *Physiognomy* (p. 83 ff) includes a List of Payments to its engravers including Blake, reproduced on pl. 23.

PALMER, Samuel
(1805-81)
Painter, Blake's disciple

Christie's (South Kensington) vainly offered 104 Palmer letters to Richard Redgrave and family (1859-80) and 47 letters to the Wright family (1866-71) 8 June 2004, lots 158-59, and 17 November 2004, lots 32-33; *The Letters of Samuel Palmer*, ed. Raymond Lister, 2 vols. (1974) contains some letters to the Redgraves and Wrights but not nearly so many as were offered in 2004.

In 2007 the Bodleian Library acquired 132 letters from Samuel Palmer to **Richard Redgrave** (1804-88), his brother

William Blake and His Circle
DIVISION II: Blake's Circle

Samuel Redgrave (1802-76) and their families dated 1857-80, all but ten of them unpublished.

Those with Blake references⁹⁹⁹ are to Samuel Redgrave, 5 November,¹⁰⁰⁰ 2 December 1870, 12 January 1871 about Blake's Pitt <Butlin #651>, which Palmer lent to the Royal Academy Exhibition of *Old Masters* (1871), lot 285, where, despite Palmer's directions, it was mistitled "Rt. Hon. William Pitt". There are also casual references to Blake in letters to Richard Redgrave, 1 October 1866, and to Mrs Rose Margaret Redgrave (née Bacon), 2 May 1876, July 1880. Apparently the only Blake reference here which has previously been published is that of 1866, which appeared in A.H. Palmer, *Life and Letters of Samuel Palmer* (1892), 281-82, and in *Letters of Samuel Palmer*, ed. Raymond Lister (1974), 747.

1987

**Printmaking in Britain 1775-1965: Two Centuries of the Art of the Print in Britain [at the] William Weston Gallery. Catalogue No. 1 (1987, Year 20, Issue No. 203) (London: William Weston Gallery, 1987)*

Palmer is 101-5.

1991 February 14-1993 January 24

Samuel Palmer: visionary printmaker. A loan exhibition from the British Museum Department of Prints and Drawings [at the Holburne Museum and Crafts Study Centre, Bath, 14

⁹⁹⁹ Bodley MS Eng c. 7385, ff. 125-30, 243, 270-71, generously transcribed for me by Jared Camins-Esakov.

¹⁰⁰⁰ Blake's painting of Pitt "is too pungent for us, + makes our eyes smart like a baby's in his first sea-bathing".

William Blake and His Circle
DIVISION II: Blake's Circle

February-30 April 1991; **Newport Museum and Art Gallery**, Newport, Gwent, 4 May-29 June 1991; **Inverness Museum and Art Gallery**, 3 October-14 November 1991; **Hatton Gallery**, University of Newcastle, 24 January-14 March 1992; [British Museum Print Room 3 December 1993-24 January 1993] ([London: British Museum Print Room, 1992])

The work consists of:

Anon. "The Life of Samuel Palmer." Pp. 1-2.

Paul Goldman. "Palmer the Etcher." P. 5.

Anon. "Catalogue [of 29 prints]." Pp. 6-16.

The exhibition showed the entirety of Palmer's etched work, including prints from four copperplates in the British Museum Print Room, and all are reproduced in the catalogue.

1999 April 19-May 21, June 8-July 9

Samuel Palmer 1805-1881: The Complete Etchings. [An exhibition] 19 April-21 May 1999 [at] **The Fine Art Society PLC** 148 New Bond Street London W1Y 0JT ... 8 June-9 July 1999 [at] **C G Boerner Inc**, 23 East 73rd Street New York NY 10021 ([London: The Fine Art Society, 1999]) 4°, 24 un-numbered pages; no ISBN

Gordon Cooke, [introduction] (pp. [3-5]). All 17 entries, most of them proofs, are reproduced.

2003 June 11

Christie, Important British and Irish Art, 11 June 2003

Samuel Palmer, "The Golden Valley", ESTIMATE: £500,000-£800,000 (made £587,650).

William Blake and His Circle
DIVISION II: Blake's Circle

Essays by Andrew Wilton, "The Golden Valley" (p. 37) and Colin Harrison, of the Ashmolean, "Palmer the Visionary" (pp. 38-46). The two essays are reprinted in the separate Christie publication *Samuel Palmer, "The Golden Valley"*, 11 June 2003, pp. 19 and 20-29, and Harrison's essay also appears as "Palmer's Earthly Paradise", *Christie's magazine* (May-June 2003), 62-65.

2004 February 11-May 23

§*The Legacy of Samuel Palmer: Paul Drury, Graham Sutherland and the Pastoral Landscape: An Exhibition to Celebrate the Centenary of the Birth of Paul Drury, 11 February-23 May 2004* [at the] *Ashmolean Museum* ([Oxford:] The Ashmolean Museum, 2004) 8 pp.

2004

Samuel Palmer 1805-1881 Visions of Landscape: Robin Tanner 1904-1998. The Fine Art Society, 2004 (2004)
4°, 18 exhibits, 10 by Palmer.

2005 February

§*Samuel Palmer: 1860s Books. Adam Mills* catalogue (February 2005)

2005 October 21- 2006 January 22; 6 March-18 May

William Vaughan, Elizabeth E. Barker, Colin Harrison with contributions by **David Bindman, David Blayney Brown, Alexandra Greathead, Marjorie Shelley, and Scott Wilcox.** *Samuel Palmer 1805-1881: Vision and Landscape.* [catalogue ... to accompany an exhibition shown at the **British Museum** from 21 October 2005 to 22 January 2006 and at The **Metropolitan**

William Blake and His Circle
DIVISION II: Blake's Circle

Museum of Art, New York, from 7 March 2006 to 28 May 2006] (London: British Museum Press, 2005) 4°, 256 pp., 211 reproductions, mostly in glorious colour; ISBN: 9780714126418

“The exhibition was selected and organized by William Vaughan ... in collaboration with Elizabeth E. Barker, [and] ... Constance McPhee” (p. 7). The book consists of **Neil MacGregor** and **Phillippe de Montebello**. “Directors’ Foreword.” P. 7

William Vaughan. “Introduction.” Pp. 10-16.

William Vaughan. “‘Brothers in art, brothers in love’: The Ancients as an Artistic Community.” Pp. 17-21.

David Blayney Brown. “‘To fancy what is lost to sight’: Palmer and Literature.” Pp. 22-27.

David Bindman. “The Politics of Vision: Palmer’s *Address to the Electors of West Kent*, 1832.” Pp. 28-32.

Alexandra Greathead. “Samuel Palmer’s Materials and Techniques: The Early Years.” Pp. 33-35.

Marjorie Shelley. “Samuel Palmer’s Materials and Techniques: The Later Years.” Pp. 36-41.

Scott Wilcox. “Poetic Feeling and Chromatic Madness: Palmer and Victorian Watercolour Painting.” Pp. 42-46.

Elizabeth E. Barker. “‘The excitement of gambling, without its guilt and its ruin’: Palmer and Printmaking.” Pp. 47-54.

Colin Harrison. “The Artistic Rediscovery of Samuel Palmer.” Pp. 55-61.

The Catalogue

Part One

The Visionary

William Vaughan. “Early Years (1805-23).” No. 1-8.

William Blake and His Circle
DIVISION II: Blake's Circle

William Vaughan. "The Primitive Vision (1823-5)." Pp. 75-104, No. 9a-q, 10-27.

William Vaughan. "Shoreham and the Ancients (1825-30)." Pp. 105-36, No. 28-64.

Colin Harrison. "Later Shoreham (1830-35)." Pp. 137-68, No. 65-94.

Part Two
The Victorian

Elizabeth E. Barker. "The Traveller (1835-7)." Pp. 169-78, No. 96-103.

Elizabeth E. Barker. "Italy (1837-40)." Pp. 179-91, No. 104-13.

Elizabeth E. Barker. "Sketches and Idylls (1840-c.1865)." Pp. 192-223, No. 114-44.

William Vaughan. "The Lonely Tower (c.1865-81)." Pp. 224-44, No. 145-65.

The occasion was the 200th anniversary of Palmer's birth; the reproductions include works by Blake, Linnell, Calvert, and Richmond.

REVIEWS

Roberta Smith, "A Tree-Hugger Ahead of His Time", *New York Times*, **17 March 2006**

§Kathy Brewis, "Burning Love", *Sunday Times Magazine* [London], **16 October 2006**, 38, 43

Richard Dormant, "The joyful visions of Britain's most loveable artist: Exhibition: Samuel Palmer's Vision and Landscape", *Daily Telegraph* [London], **18 October 2005**

Simon Jenkins, "Skip the secular rituals of the Turner prize for a real radical: The British Museum's exhibition of the painter Samuel Palmer is an exhilarating vision of

William Blake and His Circle
DIVISION II: Blake's Circle

archaic beauty”, *Guardian* [London], **21 October 2005**, p. 32

Souren Melikian, “Samuel Palmer: a versatile visionary who lost his way”, *International Herald Tribune*, **21 October 2005** (“The brilliant show” ranges from an early “true masterpiece” down to “insipid kitsch”)

Frances Wilson, “Beauty with a pinch of sale: The strange and double flowering of Samuel Palmer”, *Times Literary Supplement*, **4 November 2005**, pp. 16-17 (“a richly researched and deeply fair-minded exhibition”; the authoress has discovered a Blake proverb unknown to previous scholars: “‘Talent thinks,’ Blake said, ‘Genius sees’” and a new “mentor, John Liddell”)

Adam Johns, “Samuel Palmer”, *Times Literary Supplement*, **18 November 2005**, p. 17 (deplores the mis-spelling and denigration of John Linnell in Frances Wilson’s review)

Brian Sewell, “English eccentric who put poetry in pictures: The British Museum’s Samuel Palmer exhibition shows him to be one of Europe’s greatest romantic artists”, *Evening Standard* [London], **4 November 2005**, pp. 36-37

Robin Blake, “Landscape ancient and modern: Samuel Palmer’s unique, intensely felt vision of rural life is evident even in his earliest works”, *Financial Times*, **7 November 2005**

C.S. Matheson, *Blake*, XL (2006), 42-43 (“This exhibition and catalogue are great achievements”)

William Blake and His Circle
DIVISION II: Blake's Circle

Trevor Winkfield, "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (2005), 82-85.

2008 April 18-November 1

§**Anne Anderson, Robert Meyrick, Peter Nahum**, *Ancient Landscapes, Pastoral Visions: Samuel Palmer to the Ruralists* (Woodbridge [England]: ACC Editions, 2008)

An exhibition at the Southampton City Art Gallery (18 April-22 June), Victoria Art Gallery (Bath) (13 September-19 October), and Falmouth Art Gallery (20 September-1 November).

2008 July 11-September 13

§**Larkhill Fine Art Ltd**, *Samuel Palmer: His Friends and his Influence: An Exhibition of Pastoral Prints* (Bath, 2008)

The online catalogue of prints for sale includes Blake, Linnell, Calvert, Palmer, George Richmond, Welby Sherman

Palmer, Samuel. *Samuel Palmer's Sketch-Book: An Introduction and Commentary* by **Martin Butlin** with a preface by **Geoffrey Keynes** ([London?], 1962) <BB> **B**. *Samuel Palmer: The Sketchbook of 1824*. Edited with an Introduction and Commentary by **Martin Butlin** and with a Foreword by **William Vaughan** (London: Thames and Hudson in association with the William Blake Trust,¹⁰⁰¹ 2005) Oblong 8°, 221 pp., including colour reproductions of the sketchbook; ISBN: 9780500976511

It consists of

Anon. "Preface: The William Blake Trust." P. 6.

¹⁰⁰¹ The book was "Edited, designed and produced by the William Blake Trust" (p. 5).

William Blake and His Circle
DIVISION II: Blake's Circle

William Vaughan. "Foreword: Palmer and the 'Revival of Art'." Pp. 7-16.

Martin Butlin. "Introduction: The 1824 Sketchbook." Pp. 17-31. Sketchbook reproductions. Pp. 34-199.

[**Butlin.**] "Commentary on the Sketchbook Pages." Pp. 201-19.

[**Butlin.**] "Appendix A: Leaves removed from the Sketchbook." P. 220. (The pages removed were pp. 3-4, 15-16, 19-22, 25-26, 31-32, 49-50, 125-26, 137-38, 179-82.)

[**Butlin.**] "Appendix B: Media use in the Sketchbook." P. 220

Butlin has made "extensive revision of his introduction and commentary of 1962" (p. 6).

REVIEW

§**Timothy Wilcox**, *Burlington Magazine*, CXLVIII (2006),
45-47

2012 May 30-June 22

Samuel Palmer, His Friends and His Followers: Edward Calvert, George Richmond, Frederick Griggs, Paul Drury, Graham Sutherland, Robin Tanner: Catalogue of an exhibition held at the Fine Art Society, London, May 30-June 22, 2012. 27 cm, 87 pp.

§**Attlee, James.** "Extollagers in the Valley of Vision. Memory, Moonlight, and Samuel Palmer." Pp. 56-66 of his *Nocturne, A Journey in Search of Moonlight* (Chicago: University of Chicago Press, 2011)

§**Barringer, Tim.** "'I am a native, rooted here': Benjamin Britten, Samuel Palmer, and the Neo-Romantic Pastoral." *Art History*, XXXIV, 1 (February 2011), 126-65.

William Blake and His Circle
DIVISION II: Blake's Circle

Brown, David Blayney. "Palmer, Samuel." Vol. XXIII, pp. 884-47 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Campbell-Johnston, Rachel. *Mysterious Wisdom: The Life and Work of Samuel Palmer* (London: Bloomsbury, 2011) 400 pp.; ISBN: 9780747595878

REVIEW

Lisa Hilton, "Beneficent Light", *Times Literary Supplement*, **12 August 2011**, p. 30 (correction by **Paul Goldman**, "Samuel Palmer", *Times Literary Supplement*, **19 and 26 August 2011**[sic], 6)

§**Delaney, Peter.** "Samuel Palmer and Romanticism." In *The Artist and His Exploration into God*(London: All Hallows by the Tower, 1983)

§**Drury, Jolyon.** *Revelation to Revolution: The Legacy of Samuel Palmer: The Revival and Evolution of Pastoral Printmaking by Paul Drury and the Goldsmiths School in the 20th Century* (Ashford, Kent: Jolyon Drury, 2006) 254 pp.; ISBN: 0955214807

§**Ebony, David.** "Samuel Palmer's Luminous Garden: An Encounter with William Blake Transformed This English Romantic Painter." *Art in America*, XCIV, 9 (October 2006), 146-51

F., C. "Letters of Samuel Palmer." *Bodleian Library Record*, XXI, 2 (October 2008), 236-37

William Blake and His Circle
DIVISION II: Blake's Circle

On 132 letters to the Redgrave family acquired recently.

Fletcher, Christopher. "Samuel Palmer Letters." *Bodleian Library Friends' Newsletter*, Summer 2008 and Winter 2008-2009 [March 2009]), [2].

About the 132 letters from Palmer to Richard Redgrave just received.

§**Grigson, Geoffrey.** "Samuel Palmer's Friends." *Horizon: A Review of Literature and Art*, XIII (May 1946).

Griselda Barton, with Michael Tong. *Underriver: Samuel Palmer's Golden Valley: Samuel Palmer was one of England's greatest 19th Century landscape painters who came from London to live and work in the Kentish village of Shoreham, below the verdant chalk hills of the North Downs. Through his artistic perception Shoreham was to have immortality bestowed upon it as "The Valley of Vision". Palmer often walked at night to the distant hills where he could see the sun rise over "the flower of Kentish scenery". Below the hills was his "Golden Valley"--the hamlet of Underriver.* Foreword by **Raymond Lister** (Brasted Chart, Westerham, Kent: Froglet Publications Ltd, August 1995) Oblong 8°, 32 pp.; ISBN: 1872337457, £9.95.

A survey of Palmer's association with Underriver, with reproductions of scenes he painted there, some of them wonderful.

§**Harrison, Colin.** *Samuel Palmer* (Oxford: Ashmolean Museum, 1997) Ashmolean Handbooks

William Blake and His Circle
DIVISION II: Blake's Circle

§**Harrison, Colin.** "Samuel Palmer and the Pastoral Vision." *Architectural Design*, LXXXIII, 3 (May 2013), 20-25.

On Blake's influence on Palmer.

Herrmann, Luke. "William Blake (1757-1827) and Samuel Palmer (1805-81)." Pp. 66-83 of his *Nineteenth Century British Painting* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

Keble, Brian. "Samuel Palmer's Vision of Nature." Pp. 41-60 of his *Art for Whom and for What?* (Ipswich: Golgonooza Press, 1998)

Especially about six Shoreham works.

§**Lange, Oliver.** "Samuel Palmer – MASTERWORKS – Oliver Lange Studies the Ashmolean's Mystical Painting A Pastoral Scene." *Artist*, CXVII (2002), 34

Lister, Raymond. "Palmer, Samuel (1805-1881), landscape painter and etcher" Vol. XLII, pp. 530-35, of *Oxford Dictionary of National Biography* (2004)

Lister, Raymond. "Samuel Palmer's Copies of Spenser and Cowley." *Book Collector*, XLI (1992), 498-505

The Works of that Famous English Poet, Mr Edmond Spenser (London, 1679) and *The Works of Mr. Abraham Cowley* (London, 1688) with "Palmer's signature of ownership and annotations" (transcribed here) are "in a private library in England".

William Blake and His Circle
DIVISION II: Blake's Circle

§**Mallalieu, Huon.** “Huon Mallalieu Considers the Legacy of the 19th Century Printmaker Samuel Palmer.” *Country Life*, CXCVIII (6 May 2004), 130-31.

Moore, Georgina; Denis Mahon; F. Donald Blake; Rosemary J. Lant. “Samuel Palmer’s works: art values.” *Times* [London], 24 August 1976.

Letters to the editor about Tom Keating’s forgeries of Palmer.

§**Moore, Jerrold Northrop.** “Samuel Palmer.” Pp. 20-73 of his *The Green Fuse: Pastoral Vision in English Art 1820-2000* (Woodbridge, Suffolk: Antique Collectors’ Club, 2007)

§[?**Palmer, A.H.**] *The Life and Letters of Samuel Palmer* ([No place given:] Gardners Books, 2007)

Palmer, S.M., A.H. Palmer, and F.G. Stephens. *A Memoir of Samuel Palmer* with an introduction by **William Vaughan** (London: Pallas Athena, 2006) Square 12°, 96 pp.; ISBN: 9781843680147

It consists of

William Vaughan. “Introduction.” Pp. 7-24.

Samuel Palmer. “Autobiographical letter to F.G. Stephens [1 November 1871].” Pp. 25-34.

A.H. Palmer and F.G. Stephens. “Life of Samuel Palmer [1881].” Pp. 35-50.

F.G. Stephens. “Notes on some Pictures, Drawings and Etchings by Samuel Palmer exhibited at the Fine Art Society.” Pp. 51-94.

William Blake and His Circle
DIVISION II: Blake's Circle

§**Payne, Christiana.** "A mild, a grateful, an unearthly lustre': Samuel Palmer and the Moon." *Burlington Magazine*, CLIV, 1310 (May 2012), 330-36.

It includes references to Blake.

§**Sanesi, Roberto.** "La trasparenza dell'ombra: Su una poesia di Samuel Palmer." *Culture: Annali dell'Istituto di Lingue della Faculta di Scienze Politiche dell'Universita degli Studi di Milano* (1989), 7-10. In Italian

It deals, inter alia, with Palmer's relationship with Blake.

§**Sauvignon, Karine.** "*Le Point du jour*, par Samuel Palmer." *L'Estampille, l'Object d'art*, No. 452 (2009), 21-22.

§**Shaw-Miller, Simon, and Sam Smiles, ed.** *Samuel Palmer Revisited* (Burlington, Vermont, and Farnham, Surrey: Ashgate, 2010)

Sam Smiles and Simon Shaw-Miller. "Preface."

William Vaughan. "Introduction."

William Vaughan. "Samuel Palmer's Houndsditch Days."

Greg Smith. "Ancients and Moderns: Samuel Palmer and the 'progress of watercolours', 1822-33."

Martin Postle. "'This very unstudent-like student': Palmer and the Education of the Artist."

Christiana Payne. "dreaming of the marriage of the land and sea': Samuel Palmer and the Coast."

Paul Goldman. "Samuel Palmer: Poetry, Printmaking, and Illustration."

Sam Smiles. "From the Valley of Vision to the M25: Samuel

William Blake and His Circle
DIVISION II: Blake's Circle

Palmer and Modern Culture.”

Simon Shaw-Miller. “Palmer and the Dark Pastoral in English Music of the Twentieth Century.”

REVIEW

§**Elizabeth E. Barker,** "Samuel Palmer Revisited",
Print Quarterly, XXIX, 1 (March 2012), 92-95

Vaughan, William. *Samuel Palmer: Shadows on the Wall* (New Haven and London: Published by The Paul Mellon Center for Studies in British Art by Yale University Press, 2015) 4°, 412 pp.; ISBN: 9780300209853

*"The Meeting with William Blake [in 1824]." Chapter 5 (pp. 71-86).

*"The Return of Blake [in Gilchrist's book (1863)]." Chapter 22 (pp. 323-30).

§**Vaughan, William, and Elizabeth E. Barker.** “‘Mysterious wisdom won by toil’: new light on Samuel Palmer’s ‘Lonely tower’.” *Burlington Magazine*, CXLVII (2005), 590-97.

§**Vaughan, William, and Elizabeth E. Barker.** “‘Mysterious Wisdom Won by Toil’: New Light on Samuel Palmer’s ‘Lonely Tower’.” *Burlington Magazine*, CXLVII (2005), 590.

Wilcox, Timothy. *Samuel Palmer* (London: Tate Publishing, 2005) British Artists 4°, 80 pp.; ISBN: 18554375636

William Blake and His Circle
DIVISION II: Blake's Circle

Wilson, Simon. "Samuel Palmer and the Ancients." Chapter 9 (pp. 66-68) of *British Art from Holbein to the present day* (London: Tate Gallery and Barron's, 1999)

§**Winkfield, J.** "Palmistry: Samuel Palmer's Bucolic Visions." *Modern Painters* (2005), 82-85

Woodcock, Peter. "The Valley of Vision: The works of Samuel Palmer." Chapter Two (pp. 10-13) of his *The Enchanted Isle: The Neo-Romantic Vision from William Blake to the New Visionaries* (Glastonbury [Somerset]: Gothic Images Publications, 2000)

Wootton, Sarah. "Samuel Palmer 1805-1881." Vol. II, pp. 846-47 of *Encyclopedia of the Romantic Era, 1760-1850*. Ed. Christopher John Murray. 2 vols. (N.Y. and London: Fitzroy Dearborn, 2004)

See 1992 November 11-December 3 Martyn Gregory catalogue of *English Romantic Landscape*

PARKER, James
(1757-1805)
Blake's fellow apprentice and
print-shop partner(1784-85)

Newly Recorded Engravings by Parker¹⁰⁰²

¹⁰⁰² Not recorded in G.B. Bentley, Jr, "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-231, mostly discovered by R.N. Essick.

William Blake and His Circle
DIVISION II: Blake's Circle

"Fainsolis, Borbar & Fingal" (1809) <Bentley records only Boydell, 1783>

Akenside, Mark, *Pleasures of Imagination* (1806, 1810) <Bentley records only 1795, 1796, 1803>

Armstrong, John, *The Art of Preserving Health* (1796. 1806) <Bentley records only 1795>

Collins, William, *Poetical Works* (Sharpe, 1804) <Bentley records only 1797, 1802>

Falconer, William, *The Shipwreck* (1802, 1806, 1811) <Bentley records only 1796, 1800>

Lodge, Edmund, *Portraits of Illustrious Personages of Great Britain*, 12 vols. (1823-35), 4 plates <N.B. Parker died in 1805>

Macneil, Hector, *Poetical Works*, 2 vols. (1801)

Pope, Alexander, *An Essay on Man* (1796)

Robertson, William, *History of Scotland During the Reigns of Queen Mary and of King James VI*, 3 vols. (1797)

Rogers, Samuel, *The Pleasures of Memory* (1803) <Bentley records only 1801, 1802, 1806>

Shakespeare, William, *The Plays of William Shakspeare*, ed. Manley Wood, 14 vols. (London: George Kearsley, 1806), includes 4 engravings by James Parker after Stothard (2), Philip De Louthembourg (1), and Edward Burney (1).¹⁰⁰³ The work is not recorded in G.E. Bentley, Jr., "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-31.

Shakespeare, William, *Plays*, 12 vols. (1807)

¹⁰⁰³ R.N. Essick, "Blake in the Marketplace, 2008", *Blake*, XLII (2009), 139.

William Blake and His Circle
DIVISION II: Blake's Circle

For other newly recorded engravings by Parker, see Stothard below.

*** *** *** *** ***

Anon., "Chalcographical Society, London", *Philosophical Magazine*, XVI, 62 (1803), 178-79.

A list of officers and committee members, including "'James Parker, esq."

Anon., "Monthly Retrospect of the Fine Arts", *Monthly Magazine*, XIV, 6 (January 1803), 530-32.

Sir William Beechey painted a very characteristic and spirited portrait of the present Chancellor of the Exchequer, which ... is now engraving in stroke, in a very capital style, by Mr. James Parker, for Messrs. Boydell, and will be published in about four or five weeks.¹⁰⁰⁴

Bryan, Michael, *Dictionary of Painters and Engravers* (1886)

Richard Golding (b. 1775) was transferred as an apprentice in 1804 from [John] Pass [of 4, Chapel Street, Pentonville, fl. 1799-1805] to James Parker.¹⁰⁰⁵

¹⁰⁰⁴ In G.E. Bentley, Jr, "The Journeyman and the Genius: James Parker and His Partner William Blake With a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 226, this is listed under 1800. The subject is the Right Hon. Henry Addington, Viscount Sidmouth, Prime Minister 1801-4.

¹⁰⁰⁵ There is no appropriate Golding or Pass in *Stationers' Company Apprentices 1701-1800*, ed. D.F. McKenzie (Oxford: Oxford Bibliographical Society, 1978); details of Pass come from Ian Maxted, *The London Book Trades 1775-1800: A Preliminary Checklist of Members* (Folkestone: Dawson, 1977).

William Blake and His Circle
DIVISION II: Blake's Circle

Painting, Vivienne W. “Parker, James (1757-1805), printmaker” Vol. XLII, p. 689, of *Oxford Dictionary of National Biography* (2004).

PARS, Henry
(1734-1806)
Drawing-school master

Monkhouse, W.C., rev. Mark Pottle. “Pars, Henry (1734-1806), draughtsman and drawing-master” Vol. XLII, p. 904, of *Oxford Dictionary of National Biography* (2004).

PUGHE, William Owen
(1759-1835)
Cambrian enthusiast, patron of Blake

Lloyd, J.E., rev. Glenda Carr. “Pughe, William Owen [*pseud. Idrisa*] (1759-1835), antiquary and lexicographer” Vol. XLV, pp. 515-17, of *Oxford Dictionary of National Biography* (2004).

RICHMOND, George
(1809-96)
Artist, Blake's Disciple

William Blake and His Circle
DIVISION II: Blake's Circle

A watercolour "Recollection of William Blake" by George Richmond on wove paper watermarked [J WH]ATMAN | [TURKE]Y MILL | [18]36, 10¾ x 7¼", offered and reproduced in the Sotheby catalogue of 8 April 1998, lot 105, is clearly a sketch from the life-mask, with eyes closed and lips sealed <see the reproduction in Essick, "Blake in the Marketplace, 1998", *Blake*, XXXII (1999)>.

George Richmond's unrecorded drawing of Blake on his deathbed will be given by Professor Harold Bloom to St Michael's College, Colchester, Vermont.¹⁰⁰⁶

Pen and ink over pencil portraits inscribed "G. Richmond 1826 – Harriet Tatham" and "Fred Tatham", were offered at §Bonhams Auctions (London), 6 February 2007, lot 92 (Harriet reproduced).

Brown, David Blayney. "George Richmond." Vol. XXVI, pp. 353-54 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

Lister, Raymond. "Richmond, George (1809-1896), portrait painter" Vol. XLVI, pp. 872-74, of *Oxford Dictionary of National Biography* (2004)

ROBINSON, Henry Crabb
(1775-1867)
Lawyer, Journalist, Diarist, Friend of Blake

¹⁰⁰⁶ Divitia Smith, "Critic's Books to Go to Small College", *New York Times*, 12 April 2003, p. A9.

William Blake and His Circle
DIVISION II: Blake's Circle

§**Doce, Jordi.** "Henry Crabb Robinson, el emigo perfecto." *Clarín*, XVII (September-October 1998), 57-62. In Spanish

§**Evans, Chris**, ed. *Youth and Revolution in the 1790s: Letters of William Pattison, Thomas Amyot, and Henry Crabb Robinson* (Far Thrupp, Stroud, Gloucestershire: A. Sutton, 1996) v, 200 pp.

§**Hensley, David C.** "Reviewing Kant's Early Reception in Britain: The Leading Role of Henry Crabb Robinson." In *Cultural Interactions in the Romantic Age: Critical Essays in Comparative Literature*. Ed. Gregory Maertz (Albany: State University of New York Press, 1998)

Newey, Vincent. "Robinson, Henry Crabb (1775-1867), diarist and journalist" Vol. XLVII, pp. 343-45, of *Oxford Dictionary of National Biography* (2004)

§**Schweitzer, Christoph E.** "Henry Crabb Robinson and Weimar." In *A Reassessment of Weimar Classicism*. Ed. Gerhart Hoffmeister (Lewiston, N.Y.: Edwin Mellen Press, 1996)

§**Stelzig, Eugene.** "A Cultural Tourist in Romantic Germany: Henry Crabb Robinson as Nineteenth-Century Life Writer." *Biography: an interdisciplinary quarterly*, XXVIII (2005), 515-33

§**Stockhorst, Stefanie.** "Was lastet ein Cultural turn in der komparatischen Imagologie? Henry Crabb Robinson als Vermittler deutschen Dichter und Gelehrtern Kultur nach England." *Arcadia*, XL (2006), 354-74 In German

William Blake and His Circle
DIVISION II: Blake's Circle

§**Whelan, Timothy.** "Henry Crabb Robinson and Godwinism." *Wordsworth Circle*, XXXIII (2002), 58

ROSE, Samuel
(1767-1804)
Blake's lawyer

Courtney, W.P. rev. S.C. Bushell. "Rose, Samuel (1767-1804), lawyer" Vol. XLVII, pp. 768-69, of *Oxford Dictionary of National Biography* (2004).

The Rose MSS in Glasgow University Library consist chiefly of 91 letters of 1783-1800 mostly *to* Rose.

THE ROYAL ACADEMY

Matheson, C.S. "The Royal Academy and the Annual Exhibition of the Viewing Public." Pp. 280-303 of *Lessons of Romanticism: A Critical Companion*. Ed. Thomas Pfau and Robert F. Gleckner (Durham and London: Duke University Press, 1998)

A generously-illustrated account of audiences at the Royal Academy exhibitions 1771-1808.

RYLAND, William Wynn
(1733-83)
Engraver and forger

Clayton, Timothy. "Ryland, William Wynne (*bap.* 1733, *d.* 1783), engraver" Vol. XLVIII, pp. 473-75, of *Oxford Dictionary of National Biography* (2004)

William Blake and His Circle
DIVISION II: Blake's Circle

SCHIAVONETTI, Louis
(1765-1810)

Engraver of Blake's designs for Blair's *Grave*

Painting, Vivienne W. "Schiavonetti, Luigi [Lewis, Louis] (1765-1810), print-maker" Vol. XLIX, pp. 217-18, of *Oxford Dictionary of National Biography* (2004).

SEAGRAVE, Joseph
(d. 1808)

Chichester Printer, Friend of Blake

McCann, Timothy J. "Poems, Posters and Poll Books: Eighteenth Century Printing in Chichester." *Sussex Archaeological Collections*, CXXX (1992), 189-99.

Seagrave is dealt with, particularly in his relation to Hayley (pp. 194-99).

SHARP, William
(1749-1824)

Engraver, friend of Blake

Sharp, Richard. "Sharp, William (1749-1824), engraver" Vol. L, pp. 39-40, of *Oxford Dictionary of National Biography* (2004).

SMITH, John Raphael
(1752-1812)

William Blake and His Circle
DIVISION II: Blake's Circle

Engraver, Father of Blake's Patroness Eliza Aders

Ellen G. D'Oench, *"Copper into Gold": Prints by John Raphael Smith 1751-1812* (New Haven and London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 1999)

It includes a "Chronological Checklist of [399] Prints by J.R. Smith" (pp. 185-241) and a reproduction, without title page, of *A Catalogue of Prints Published by J.R. Smith* (c. 1798), which includes Blake's engravings after Morland of the "Industrious Cottager" and "Idle Laundress".

SMITH, John Thomas
(1766-1833)
Biographer of Blake

Smith's collection of sale catalogues was bought by Fritz Lugt¹⁰⁰⁷ and is now in his Fondation Custodia in Paris.

Peltz, Lucy. "Smith, John Thomas (1766-1833), printmaker and draughtsman" Vol. LI, pp. 229-31, of *Oxford Dictionary of National Biography* (2004).

STEDMAN, John Gabriel
(1744-1797)
Soldier of Fortune, Friend of Blake

¹⁰⁰⁷ J.F. Heijbroek, *Frits Lugt 1884-1970: Living for Art: A Biography* [tr. Lynne Richards] (Bussum [Holland], Thoth Publishers; Paris: Fondation Custodia, 2012), 253. Lugt's great *Répertoire des Catalogue de Ventes*, which includes the Smith catalogues, is accessible online.

William Blake and His Circle
DIVISION II: Blake's Circle

Bohls, Elizabeth A. "Stedman's Tropics: The Mercenary as Naturalist." Chapter 2 (pp. 16-53) of her *Slavery and the Politics of Place: Representing the Colonial Caribbean 1776-1833* (Cambridge: Cambridge University Press, 2014)

Price, Richard and Sally. *Stedman's Surinam: Life in Eighteenth-Century Slave Society* (Baltimore: Johns Hopkins University Press, 1992) 350 pp.

An abridgement of their 1988 edition of Stedman's manuscript.

Gwilliam, Tassie. "'Scenes of Horror', Scenes of Sensibility: Sentimentality and Slavery in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*." *ELH*, LXV (1998), 653-73.

"Stedman maintains the armature of sentiment long after its evisceration seems complete" (p. 669).

§**Iwanisziw, S.B.** "American Slave-Concubines and the Labor of Assimilation: The Example of John Gabriel Stedman's Joanne and Toussaint Charboneau's Sacagawea." *Topic*, LV (2007), 37-54.

§***Kim, Eun Ryung.** "[A Travel Writing as Cultural Translation: Focusing on Stedman's *Narrative of a Five Year's Expedition*]." [*English Language and Literature*], LI, 4 (2009), 157-73. In Korean

Stedman's "text ... is a representation itself of cultural

William Blake and His Circle
DIVISION II: Blake's Circle

hybridity of contact zone".

***Klarer, Mario.** "Humanitarian Pornography: John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolting [sic] Negroes of Surinam* (1796)." *New Literary History*, XXXVI (2005), 559-87.

"I will use psychoanalytic film theory" "to push to the foreground the pornographic and the sublime" in Stedman's book (p. 559).

Price, Richard. "Stedman, John Gabriel (1744-1797), army officer and author" Vol. LII, pp. 344-45, of *Oxford Dictionary of National Biography* (2004).

Senior, Emily. "'Perfectly Whole': Skin and Text in John Gabriel Stedman's *Narrative of a Five Years Expedition Against the Revolted Negroes of Surinam*." *Eighteenth-Century Studies*, XLIV, 1 (2010), 39-56.

A meticulous medical record.

***Thomas, Dr Helen.** "John Stedman's Redemption and the Dynamics of Miscegenation." Pp. 125-33 of Chapter Four (pp. 125-53, 297-303): "Cross-Cultural Contact: John Stedman, Thomas Jefferson and the slaves" in her *Romanticism and Slave Narratives: Transatlantic Testimonies* (Cambridge and N.Y.: Cambridge University Press, 2000) Cambridge Studies in Romanticism 38

STOTHARD, Thomas
(1755-1834)



William Blake and His Circle
DIVISION II: Blake's Circle

Book illustrator, sometime friend of Blake

A newly discovered pencil portrait by Stothard of Blake (c 1780), 4.5 x 4.0 cm on laid paper 21.2 x 19.0 cm inscribed in pencil probably by George Cumberland "Mr Blake Engraver by | Stothard", was bought from William Drummond in 2005 by R.N. Essick and reproduced and described in his "Blake in the Marketplace 2005", *Blake* (2006), XXXIX (2006), 178-79.

Engravings after his Designs

An apparently-unrecorded engraved design (1818) by Stothard is reported by Professor Alexander Gourlay in

§The SELECTOR | CONTAINING THE POETICAL
| *Works of* | Gray Falconer | Goldsmith Somerville |
[vignette] | London | Publish'd by Suttaby, Evance &
Fox, Stationers Court | and Baldwin, Cradock and Joy,
Paternoster Row. | 1815[-1818]. | -

Each of the four sections has its own title page (1816, 1818, 1817, 1817) and pagination. There is a Stothard frontispiece (1818) to

§THE | POETICAL WORKS | OF | Oliver
Goldsmith, M.B. | - | WITH AN ACCOUNT OF
| *THE LIFE AND WRITINGS* | OF | THE AUTHOR
| = | LONDON: | PUBLISHED BY SUTTABY,
EVANCE AND | FOX STATIONER'S COURT; |

William Blake and His Circle
DIVISION II: Blake's Circle

AND BALDWIN, CRADOCK, AND JOY. | 1818. |
- | Ellerton and Henderson, Printers.

A circular (19.2 cm) stipple engraving (Stothard-Parker), printed in reddish brown of *British Ladies in India*(?) (23.8 x 26.7 cm), was offered on E-Bay in January 2007;¹⁰⁰⁸ it is not recorded in A.C. Coxhead, *Thomas Stothard, R.A.* (1906) or Bentley, "The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings", *Studies in Bibliography*, XLIX (1996), 208-31.

Kimber, Mr. *The Life and Adventures of Joe Thompson. A Narrative Founded on Facts* (London: Harrison and Co., 1783)
<Victoria University in the University of Toronto>

There are 5 prints after Stothard's designs. The format is that of Harrison's *Novelist's Magazine*.

The Decameron or Ten Days' Entertainment of Boccaccio with Introduction by Thomas Wright, M.A., F.S.A. with Portrait After Raffaella, and Ten Designs by T. Stothard (London: Chatto and Windus [1876]) <Victoria University in the University of Toronto>

The Stothard plates are from the Pickering edition (n.d. given).

§**Wyon, L.C.** A bronze medal (5.7 cm in diameter) representing Stothard, with his Canterbury Pilgrims design on the reverse, was designed by L.C. Wyon for the Art Union of London (1880)

¹⁰⁰⁸ R.N. Essick, "Blake in the Marketplace, 2007", *Blake*, XLI (2008).

William Blake and His Circle
DIVISION II: Blake's Circle

(British Historical Medals: BHM 3080)

Books and Essays

§**Allen, Regulus.** "'The Sable Venus' and Desire for the Undesirable." *Studies in English Literature*, LI, 3 (Summer 2011), 667-91.

About Stothard's engraved design.

Balmanno, Mrs. [Mary]. "Thomas Stothard, Esq., R.A." Pp. 182-89 of her *Pen and Pencil* (N.Y.: D. Appleton and Co, 1858)

Blewitt, David. "The English Rediscovery of Defoe: Stothard." Chapter 2 (pp. 45-64) of his *The Illustration of ROBINSON CRUSOE 1719-1920* (Gerrard's Cross: Colin Smythe, 1995) Also pp. 196-98 listing editions of *Robinson Crusoe* with Stothard designs

Bray, Mrs [A.E.] *Life of Thomas Stothard, R.A.* (1851) <BB>

A copy was extra-illustrated to 10 volumes quarto and "BOUND BY HADDON & CO. N.Y." (according to the ticket in each volume) in handsome red morocco presumably for Joseph Francis Daly (whose EX LIBRIS bookplate appears in each volume). It was acquired in December 2008 from John Windle by the library of Victoria University in the University of Toronto, where Vols. I-III were deftly repaired. Vol. I-II contain Mrs Bray's *Life*, Vol. III is Stothard manuscripts (10) and drawings (69), Vol. IV-X are engravings after Stothard (759).

In Vol. III are receipts signed by Stothard to Cadell for £12.12.0 "for Six Drawings to the [illeg] of Temper",
19 July 1788

William Blake and His Circle
DIVISION II: Blake's Circle

Cadell for £12.12.0 “for four drawings for Armstrong art of health”

Mr Robinson for £39.10.0¹⁰⁰⁹ for “Lessons for each day of the year and painting from All's well theat [sic] ends Well”, **22 October 1794**

Cadell and Davies for £10.10.0 “for four Drawings to Shenstone's Poems”, **22 November 1797**

Cadell and Davies for £5.5.0 “for Two Drawings to Shenstone's Poems”, **9 December 1797**

Cadell and Davies for £10.10.0 “for five Drawings for Shenstone's Works”, **3 May 1798**

Cadell and Davies for £15.15.0 “for 6 Drawings to Gesner's Poem”, **26 July 1799**

Cadell and Davies for £17.6.6 for “6 more Drawings to Gesner and a Head of Dante”, **9 February 1802**

In 1788-1802 Stothard was paid £2-£3 each for drawings, while, according to Blake's letter of 26 August 1799, he was paid £1.1.0 each for “fifty small pictures” from the Bible for Thomas Butts.

A number of plates after Stothard by J. Parker (Blake's fellow-apprentice and partner) do not seem to be recorded in G.E. Bentley, Jr., “The Journeyman and the Genius: James Parker and His Partner William Blake with a List of Parker's Engravings”, *Studies in Bibliography*, XLIX (1996), 208-31: *The Tempest* (30 April 1803) from *The Tempest* in *Plays of William Shakspeare*, ed. Manley Wood (London: George Kearsley, 1806), Vol.

¹⁰⁰⁹ The MS gives “Thirty nine Pounds ~~ten~~ eighteen shillings”

William Blake and His Circle
DIVISION II: Blake's Circle

- I¹⁰¹⁰ Vol. VI
- Macbeth* (no imprint) probably from Woods' Shakspeare, Vol. VI Vol. VI
- “The Victim” (no imprint) from [William Giles], *The Victim, in Five Letters to Adolphus* (London: Button and Son, 1819 [or an earlier edition – the plate-imprint is dated 1800] Vol. VIII
- “The Worthy”, p. 146 (Longman, 1 June 1801) perhaps from Hector Macneill, *Poetical Works*, 2 vols. (London: Longman, Rees, et al, 1801) (a print in this volume by Parker after Stothard is entitled “The Wee Thing” above the design – not in Bentley) Vol. VIII
- “Page 149”, David playing, with a quotation about Saul, perhaps from an edition of *The Book of Common Prayer* Vol. X
- A proof before all letters of Blake's plate for *The Poetical Works of Geoff. Chaucer*, Vol. XIII in Bell's Edition of the Poets of Great Britain in 109 volumes is in Bray Vol. X (X)

§**Eimer, Christopher.** “Thomas Stothard and the British Neo-Classical Medal.” In *Designs on Posterity: Drawings for Medals: Papers Read at FIDEM 1992, the 23rd Congress of the Fédération internationale de la Médaille held in London, 16-19 September 1992* (London: British Art Medal Trust, 1999)

§**Finlay, Nancy.** "Thomas Stothard's Illustrations for Parnell's

¹⁰¹⁰ The identifications of the sources of the Parker plates derive from the kindness of Robert Essick.

William Blake and His Circle
DIVISION II: Blake's Circle

'Hermit.'" *Princeton University Library Chronicle*, XLV, 2 (1984), 174-77

§**Finlay, Nancy.** "Thomas Stothard's Illustrations of Thomson's *Seasons* for the *Royal Engagement Pocket Atlas*." *Princeton University Library Chronicle*, XLII, 3 (1981), 165-77

§**Jung, Sandro.** "Print Culture, Marketing, and Thomas Stothard's Illustrations for *The Royal Engagement Pocket Atlas*, 1779-1826." *Studies in Eighteenth-Century Culture*, XLI (2012), 27-53

Jung, Sandro. "Thomas Stothard, Milton and the Illustrative Vignette: The Houghton Library Designs for *The Royal Engagement Pocket Atlas*." *Yearbook of English Studies*, XLV (2015): *The History of the Book*, 137-58

§**Jung, Sandro.** "Thomas Stothard's Illustrations for *The Royal Engagement Pocket Atlas*, 1779-1826", *Library*, XII, 1 (2011), 3-22

Reed, Dennis M. "Thomas Stothard's *The Pilgrimage to Canterbury* (1806): A Study in Promotion and Popular Taste." Chapter 6 (pp. 211-31) of *Chaucer Illustrated: Five Hundred Years of The Canterbury Tales in Pictures*. Ed. William K. Finley and Joseph Rosenblum (New Castle [Delaware]: Oak Knoll Press, and London: The British Library, 2003)

The contemporary popularity of the picture is probably due chiefly to "the orchestrations of publicity, endorsements, and huckstering by its proprietor, Robert Hartley Cromek" (p. 211).

William Blake and His Circle
DIVISION II: Blake's Circle

Part IV (pp. 221-23) deals somewhat summarily with Blake's claim that Stothard stole his idea for a painting of the procession of the Canterbury Pilgrims: "There is no way to verify this claim, although Cromek certainly was capable of such theft. Cromek's claim of the painting's origin, as elaborated in the 'Biographical Sketch of Robert Hartley Cromek' in the 1813 *Grave* is, to say the least, fanciful", for, among other things, it dates Cromek's conception of "the idea of embodying the whole procession in a picture" to a time "some ten months after Cromek began exhibiting the painting in his home" (p. 222).

Sullivan, M.G. "Stothard, Thomas (1755-1834), painter and book illustrator" Vol. LII, pp. 964-66, of *Oxford Dictionary of National Biography* (2004).

TATHAM, Charles Heathcote
(1772-1842)

Architect, father of Frederick, friend of Blake

§**Pearce, Susan M., Francis Salmon, Susan Jenkins, Andor Harvey Gomme, Edward Saunders.** *Charles Heathcote Tatham in Italy, 1794-96: Letters, Drawings and Fragments, and Part of an Autobiography* (Leeds: Maney Publications, 2003) 400 pp.

Riddell, Richard. "Tatham, Charles Heathcote (1773-1842), architect and designer" Vol. LIII, pp. 818-22, of *Oxford Dictionary of National Biography* (2004)

TATHAM, Frederick

William Blake and His Circle
DIVISION II: Blake's Circle

(1805-78)

Sculptor and painter, Blake's disciple and Judas Sculptor and painter, Blake's disciple and Judas

A remarkably detailed and excellent web-site of Tathamfamilyhistory: "The Tathams of County Durham" [conducted by Robert Collingwood] gives a great deal of information about Frederick Tatham and his family, much of it new to students of Blake.

Frederick Tatham married by banns **Louisa Keen Viney** of the parish of St Mary Stratford, Bow, in the County of Middlesex, Spinster, on 25 April 1831. Their children were

Herbert Tatham (b. 28 February 1838, Middlesex Hospital, Marylebone, d. 25 October 1900, London, Ontario, age 62) He married first Emily Evans Springer on 23 December 1868 at St Paul's Cathedral [London, Ontario] and second Marion Bates, 18 September 1899, London, Ontario.

Gertrude Tatham (b. c. November 1840, Winchester, d. c. Nov 1905, Kensington, age 65)

Frederica Tatham (b. c. November 1842, Winchester, d. c. February 1918, Barnet, age 75)

Cyril Ambrose Tatham (b. c. November 1845, Marylebone, d. c. March 1848, Upper Berkeley Street, Marlebone, age 2, buried 14 March 1848, Paddington Churchyard)

Beatrice Tatham (b. c. May 1848, Marylebone, married Archibald Campbell, 6 April 1881, Niagara Falls, N.Y., d. c. 1886, in Canada?, age 37)

When Frederick Tatham died on 12 July 1878, Administration of his Personal Estate was granted to his son Herbert Tatham, corporal, Royal Artillery, with personal effects

William Blake and His Circle
DIVISION II: Blake's Circle

under £200 [National Probate Calendar]. A notice of his death appeared in *The Standard*, 22 July 1878.

His residences included

Southgate Street, Winchester (c. 1840-42)

Upper Berkely Street, Marylebone (March 1848)

144½ High Street, Guildford (March 1851 [census])

2 Maria Terrace, Odessa Road, West Ham (April 1861 [census])

45 Oak Village, Kentish Town (April 1871 [census], 13 July 1878)

The Tatham family Bible is in the possession of Heathcote Tatham, and a copy of Tatham's life of Blake "is in possession of George Tatham, Ladysmith [South Africa]."

Frederick Tatham (1805-1878) wrote a letter to his much younger brother Robert Bristow Tatham (1824-1881) in South Africa:

45 Oak
Village
N.W. London,
England
March 31, 1877

My dear Robert,

Here you get a letter from your big, fat brother, now in his 72nd year -- fresh looking without being red -- with no double chin, not quite bald & not quite gray but beard or rather whiskers getting white, weighing just upon 17 stone though not more in height than 5 feet 7. He is still supposed to be an Evangelist to the flock within, having the call of Angel upon him to which he is not yet ordained, said to be a powerful writer, writes racy learned and piquant ministries & is still fiery, animated & extremely cheerful especially when he has got the gout, which seems always to do

William Blake and His Circle
DIVISION II: Blake's Circle

him good, when he lays in bed and laughs & says very funny things -- loves a joke yet writes what is extremely touching & grave -- loves poetry -- loves Shakespeare & Milton but, much more than them, the Holy Scriptures -- eats heartily; a teetotler -- the strongest fluid he takes being milk from cows fed on Highgate Hill near which he lives.

He has got 3 daughters -- one of which went to Japan being so fascinated with a friend, a lady after 10 years intimacy, a member of Bishops with her husband who was a Captain in the P.N.O. service. Frederica was determined to go with them to Tokio in Japan beyond China [sic] & there remains since somewhere about this time last year -- quite happy and fond of her friends & they of her, & she intensely fond of [their] children because she loved their mother before they was born & before her friend married this tall manly Captain a Scotchman fervid straightforward & kind who was ordained a Deacon before he went.

Your big fat old brother has not got yet a wrinkle in his face & is generally taken for 60, walks rather lame from incipient attacks of former gout, has left off dress coats for 8 or 9 years & frock coats about 3 years but wears a large coat that covers him all over which he gets well made rather longer than the common frock coat. He lives in a little 6 roomed house a short way out of Town between Hampstead & Highgate being principally occupied at a Church in Kentish Town -- but goes now a good deal to Gordon Square now poor Heath is dead: with whom he never did agree. Your sisters are now elderly women. Your sister Julia has lately been ill & looks older. Harriet who lives with me having lost all her teeth & refusing to have any in looks older than she is but is still active & has taken to lay on fat lately having always

William Blake and His Circle
DIVISION II: Blake's Circle

been as thin as a needle.

I was at the monthly meeting at Gordon Square last Tuesday & when I got into our Vestry to unvest who should come to me after hastily shaking hands looked serious & somewhat cross at me saying How dye do Tatham? I want your brother Roberts address. I said I did not know it but would get it, so I wrote to Julia & she sent to me the address on this saying she would write to you soon.

So I shall aim this shot at you & hope you will get it. It is Mr. Seton who was enquiring after you & murmured that they never got any replies to their kind letters addressed to you at Natal. You ought to answer them, you stand in a bona fide relationship, you put yourself under pastoral charge & they continue their responsibility by taking as much kind care of you as they can do with so many hundred miles lying between you and them. The faithfulness is one thing, the love is one thing to grateful for & the care taking another. A kind reply from you would quite gladden their hearts as you are always every Sunday of your life represented (?) at that Altar as having a claim upon your Lord & Master who is also your Saviour & Redeemer: nothing can be more beautiful and full of the deepest interest than are the things enacted at that Altar where God is besought continually for you & yours. They claim you to bless you & be a channell of good to you, that you may be made to be a channel of good to those given to you, namely your wife & children who you represent before God as you are their head. I do ask you as a favour to me to reply pleasantly, graciously & favourably to the letters you receive from your pastor. It is a great responsibility on their part & on yours too. We are called to do our best in every position in which we are placed in this short life -- old as I am it

William Blake and His Circle
DIVISION II: Blake's Circle

appears to be a dream & much as I have passed through.

I am sitting and writing this in my little parlour at Gospel Oak Village, a village called so because many many years ago the great Wicliffe the preacher came & preached under an oak here before London had come up to it.

Yours seems to be a life of vicissitudes. I hope you will yet be peaceful and happy. I heard of Mrs Robert & your dear children from some quarter that made the news come fresh & pleasant to me -- not from Julia -- I think at Walter Williams last year.

I had a dreadful fit of the gout in 1872 from which I have been gradually recovering ever since. I then went to Bath & took the waters for 2 months but I have now a new recipe which much helps me. Poor Arthur's death was very sad & his sufferings great.

And now my dear Robert begging you to present my kindest love to your dear wife & kisses to your nice boys. I wish you every good & all the blessings Almighty God may see it good to put you in possession of that you may seek to your Redeemer & God who has bought you with the price of his inestimable Blood.

Believe me

Yr very

affectionate brother

Frederick Tatham

For portraits of Frederick and Harriet Tatham, see George Richmond above.

Anon., *The Standard*: "July 13, after a short illness, at 45, Oak Village, N.W., Frederick Tatham, aged 73, oldest son of the late C. Heathcote Tatham".

William Blake and His Circle
DIVISION II: Blake's Circle

§**Curtis, Henry.** "Frederick Tatham's Wife." *Notes and Queries*, CLIII (1927), 9.

"Can any reader supply the dates of marriage and death, as also the parentage and maiden name of the wife of Frederick Tatham" None did so in *Notes and Queries*.

***Jackson, Ruth.** "The man who lived in my house: Frederick Tatham (1805-1878)." *Camden History Review*, XXX (2006), 7-9.

Tatham was at 45 Oak Village near Hampstead Heath in 1868-78.

TAYLOR, Thomas
(1758-1835)
Platonist, Blake's acquaintance

§**Aristotle.** *Aristotle on the Parts & Progressive Motion of Animals, the Problems, on Divisible Lines.* [tr. **Thomas Taylor.**] *To Which Is Added Thomas Taylor's The Elements of the True Arithmetic of Infinites.* (Somerset: Prometheus Press, 2004)

§**Aristotle.** *The History of Animals of Aristotle; and, His Treatise on Physiognomy.* Tr. **Thomas Taylor** (Somerset: Prometheus Press, 2004)

§**Aristotle.** *The Metaphysics of Aristotle* Tr. **Thomas Taylor** (Somerset: Prometheus Trust, 2003)

William Blake and His Circle
DIVISION II: Blake's Circle

§**Aristotle.** *The Treatises of Aristotle, on the Heavens, On Generation & Corruption, and on Meteors* [1807]. Tr. **Thomas Taylor** (Somerset: Prometheus Trust, 2004)

§**Iamblichus.** *On the Mysteries of the Egyptians, Chaldeans, and Assyrians.* Tr. **Thomas Taylor** (Miami: Cruzian Mystic Books, 2006)

§**Pausanias' Guide to Greece: In Two Volumes, To Which the Translator Has Added Extensive Notes Concerning the Theological and Philosophical Significance of Pausanias' Descriptions.** Tr. **Thomas Taylor** (Sturminster Newton [Dorset]: Prometheus Trust, 2006)

§**Plato.** *The Timaeas, and the Critias; or Atlanticus.* Tr. **Thomas Taylor** ([Whitefish, Mt]: Kessinger Publishing, [?2006])

***Porphyry.** *On the Cave of Nymphs.* Tr. Thomas Taylor. Introduction by **Kathleen Raine** (Grand Rapids, Michigan: Phanes Press, 1991) ISBN: 0933999607 (cloth)

The "Introduction" (pp. 7-19) mentions Blake and his
*Arlington Court picture (pp. 15-16).

§**Thomas Taylor, tr.** *Against the Christians and Other Writings: Translations of the Emperor Julian Celsus, Porphyry and Others of Antiquity, To Which Is Added Various Short Works by the Translator* (Sturminster-Newton [Dorset]: Prometheus Trust, 2006)

William Blake and His Circle
DIVISION II: Blake's Circle

§**Thomas Taylor.** *A Dissertation on the Philosophy of Aristotle* (Sturminster Newton, Dorset: Prometheus Trust, 2004)

§**Thomas Taylor.** *Introduction to the Philosophy and Writings of Plato* ([Whitefish, Mt:] Kessinger Publications, [2004])

§**Thomas Taylor.** *The Theoretic Arithmetic of the Pythagoreans* ([Sturminster Newton] Dorset: Prometheus Trust, 2006)

Hall, Manly P. "Thomas Taylor, The English Platonist." Pp. 273-98 of his *Sages and Seers: Nostradamus, Seer of France; Francis Bacon, The Concealed Poet; The Mythical Figures of Jakob Boehme; The Shepherd of Children's Minds – Johann Amos Comenius; The Comte de St.-Germain; Mysticism of William Blake; Thomas Taylor, The English Platonist; Gandhi – A Tribute* (Los Angeles: The Philosophical Research Society, Inc; Second Printing [?1979])

THORNTON, Dr Robert John
(1768-1837)
Physician, patron of Blake

Kemp, Martin. "Thornton, Robert John (1768-1837), physician and writer on botany" Vol. LIV, pp. 640-41, of *Oxford Dictionary of National Biography* (2004).

TILLOCH, John
(1759-1825)

William Blake and His Circle
DIVISION II: Blake's Circle

Inventor, friend of Blake

Burnett, John. "Tilloch, Alexander (1759-1825), journalist and inventor" Vol. LIV, pp. 790-791, of *Oxford Dictionary of National Biography* (2004).

TRUSLER, Rev Dr John
(1735-1820)
Almost patron of Blake

Major, Emma. "Trusler, John (1735-1820), Church of England clergyman and author" Vol. LV, pp. 470-71, of *Oxford Dictionary of National Biography* (2004).

TULK, Charles Augustus
(1786-1849)
Swedenborgian and politician
Tulk Album of Drawings

DESCRIPTION:¹⁰¹¹ The album contained 90 pp., old master drawings, drawings by Flaxman, and two leaves with drawings by Blake.

One of the Blake drawings is a watercolour of an aged couple at the left embracing a boy and a girl¹⁰¹² in front of Gothic

¹⁰¹¹ The details here derive from Robert N. Essick, "William Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), and from Lowell Libson Limited, *British Paintings & Works on Paper* (London: Lowell Libson, 2013), pp. 44-55, where the Blake drawings are reproduced and described.

¹⁰¹² Lowell Libson called it "The meeting of a family in heaven", the title of a design (1805) for Blair's *Grave* (1808), but the two designs are dissimilar, and Essick points out that the setting is distinctly terrestrial. The leaf in the album to which the drawing was attached was inscribed in pencil "Parents meeting" (Essick). It is based on

William Blake and His Circle
DIVISION II: Blake's Circle

columns, with a very rough pencil sketch on the verso called by Lowell Libson "Sisyphus rolling the stone uphill".

The other Blake leaf is of a seated middle-aged couple playing harps.¹⁰¹³ To their left is a naked young man leaning on a shovel who is "almost identical" to the grave-digger on the general title page for his water colours (1795-97) for Edward Young, *Night Thoughts* <Butlin #330.2> (as Essick points out), and above them are two floating figures¹⁰¹⁴ who seem to be pouring out something.

On the verso is a series of 15 disparate studies (reversed) including for *America* (1793) pl. 5 (fleeing figures at bottom right), *America* pl. 7 (a falling figure and snake, a crouching figure, the figure with scales, a female with a sword), *America* pl. d, known as "A Dream of Thiralatha" (the nude girl holding up a naked child), *Europe* (1794) pl. 4 (the falling figure with a heavy weight), and *Urizen* (1794) pl. 14 (upside down male seen from behind supporting himself on his hands).

SIZES: The album mounts are 27 x 22 cm; Blake's drawings are 9.2 x 14.3 cm (the aged couple) and 24.6 x 20.4 cm (sketches for *America* etc.).

WATERMARK: Whatman paper mounts in the album.

a drawing (1790-92) in Blake's Notebook, p. 41 (as Essick points out).

¹⁰¹³ Lowell Libson (2013) relates them to the harpers in *Job* (1826) pl. "21", but the Tatham figures are much younger and the rest of the design seems to be unrelated to Job. Essick dates the Tulk design 1790-92. On the composition, see also Robert N. Essick, "Blake in the Marketplace, 2012", *Blake*, XLVI, 4 (Spring 2013), illus. 9, and Martin Butlin, "Harpers and Other Drawings: The Case for a Unified Composition", *Blake*, XLVII, 2 (Fall 2013).

¹⁰¹⁴ They are similar to the flying angels at the top of the title page of *Night I* (water colour, Butlin #330.6) engraved in Young's *Night Thoughts* (1797), as Essick points out.

William Blake and His Circle
DIVISION II: Blake's Circle

BINDING: Bound in calf.

HISTORY: (1) The Blake drawings (c. 1792-93) were acquired by Charles Augustus Tulk (1786-1849), perhaps about June 1816,¹⁰¹⁵ and assembled much later into an album with other works from his collection by his daughter (2) Louisa Susanna Ley (1819-48); the album passed to her husband (3) James Peard Ley (1807-85), their son (4) James Verchild Ley, and thence to his son (5) James Richard Ley (d. February 2010), from whom it passed to (6) Judith Penelope Ley; it was sold in spring or early summer of 2012 to (7) Lowell Libson Ltd (London),¹⁰¹⁶ who removed the Blake drawings and offered them for sale in Lowell Libson Limited, *British Paintings & Works on Paper* (London: Lowell Libson, 2013), 44-55.

Gordon, Alexander, rev. Timothy C.P. Stunt. "Tulk, Charles Augustus (1786-1849), Swedenborgian writer and politician" Vol. LV, p. 538, of *Oxford Dictionary of National Biography* (2004).

UPCOTT, William
(1779-1845)
Autograph collector

¹⁰¹⁵ Nancy Flaxman wrote to her husband in July 1816 about a conversation with "our Friend [apparently C.A. Tulk] about Blakes book & the little drawings ... he bought a drawing of him" (*BR* (2) 326).

¹⁰¹⁶ According to Essick, "Parental Affection" was "advertised by Libson and reproduced in *Art Newspaper* no. 236 (June 2012); see also brief comments and illus. in Anon., 'Forthcoming Events,' *British Art Journal*, 13. 1 (spring 2012): 96, Huon Mallalieu, "Drawn to Success," *Country Life* 206.26 (27 June 2012): 112-13, Richard Green, 'Master Drawings,' *Burlington Magazine* 154 (Sept. 2012): 651, and Mallalieu, 'From the Zoo to the Big Apple,' *Country Life* 206.40 (2 Oct. 2012): 114-15".

William Blake and His Circle
DIVISION II: Blake's Circle

Freeman, Janet Ivy. "Upcott, William (1779-1845), antiquary and autograph collector" Vol. LV, pp. 921-23, of *Oxford Dictionary of National Biography* (2004).

VARLEY, John
(1778-1842)

Painter, Astrologer, Friend of Blake

Eighteen pencil drawings including portraits (on paper watermarked 1815-1832) "collected by E. Sterry" and mounted in a contemporary red roan oblong 4° album were offered in Ken Spelman Catalogue 38 (1998), lot 203 (£2,200)

Curry, Patrick. "John Varley, Magus." Chapter I (pp. 18-45) of his *A Confusion of Prophets: Victorian and Edwardian Prophecy* (London: Collins and Brown, 1992)

Herrmann, Luke. "John Varley, David Cox, Peter de Wint, and their Followers." Pp. 54-65 of his *Nineteenth Century British Painting* (London: DLM [i.e, Giles de la Mare Publishers Limited], 2000)

Kauffman, C.M. "Varley, John (1778-1842), water colour painter and art teacher" Vol. LVI, pp. 146-49, of *Oxford Dictionary of National Biography* (2004)

Lyles, Anne. "John Varley." Vol. XXXI, pp. 908-9 of *The Dictionary of Art*. Ed. Janet Turner (N.Y.: Grove's Dictionaries; London: Macmillan Publishers Limited, 1996)

William Blake and His Circle
DIVISION II: Blake's Circle

WAINEWRIGHT, Thomas Griffiths
(1794-1852)
Dilettante, Forger, Patron of Blake

Gandy, Edward. *"Some Passages" in the Life, &c. of Egomet Bonmot, Esq.*, a pseudonymous poem first published in 1825 and generally ascribed to Thomas Griffiths Wainewright but probably the work of Edward Gandy. Ed. **Marc Vaubert de Chantilly** (Bethnal Green: The Vanity Press, 2000)

The demonstration of Gandy's authorship of this accomplished and amusing poem is well nigh conclusive.

king, james. *faking: a novel* (Toronto, Oxford: Simon and Pierre, 1999)

Through the mouth of a 20th-Century medium named Catherine Haze Blake, the life of Thomas Griffiths Wainewright is told by the subject and by his relatives and victims, most of them extensively involved in "faking" of various kinds. According to Wainewright's wife Eliza, "At one party – unrecorded in any of the life records – William Blake in 1823 pinched my bottom" (p. 114).

Motion, Andrew. *Wainewright the Poisoner* (London: faber and faber, 2000)

A fictional Confession "dedicated to rescuing Wainewright from obscurity, and to bringing him back to life as a plausible and dynamic force" (p. xviii); the most rewarding parts are the extensive factual end-notes.

REVIEWS

§**Richard Bernstein**, “Getting Away With Murder (Probably)”, *New York Times*, **16 August 2000**, p. E7 (“a scrupulously factual fiction”)

Marc Vaubert de Chantilly, *Wainewright the Poisoner: an example of Andrew Motion's "high Scholarship"* (Bethnal Green: The Vanity Press, **2000**) (a devastating review, demonstrating in enormous detail errors of fact, unacknowledged quotations, and lack of primary research)

Vaubert de Chantilly, Marc. "Property of a Distinguished Poisoner: Thomas Griffiths Wainewright and the Griffiths family library." Pp. 111-42 of *Under the Hammer: Book Auctions Since the Seventeenth Century*. Ed. Robin Myers, Michael Harris, and Giles Mandelbrote (New Castle [Delaware]: Oak Knoll Press; London: The British Library, 2001)

In particular, he records the sales of Wainewright's Blakes in Benjamin Wheatley's sales of

4-11 August 1831, property of George Edward Griffiths, lot 395: *Marriage* (I); lot 424: *Blair, Grave* (1808); lot 426, *America* (G), *Europe* (B), and *Jerusalem* (B); lot 1726: *Young, Night Thoughts* (1797);

20 December 1832, lot 1313: *Job* (1826) proofs;

2 May 1835, property of Joseph Earle, lot 883: *Songs* (X);

4 August 1837, lot 665: *Descriptive Catalogue* (?F);

John Fletcher and [the late Benjamin Wheatley's son] Benjamin Robert Wheatley sale, **12 December 1837**, lot 363: *For Children: The Gates of Paradise* (B).

WARD, James

3072

William Blake and His Circle

(1769-1859)

Painter

See 1992 November 11-December 3 Martyn Gregory
catalogue of *English Romantic Landscape*

WATSON, Caroline

(1761?-1814)

Engraver

2014 September 23-2015 January 4

David Alexander. *Caroline Watson and Female Printmaking in late Georgian England.* Fitzwilliam Museum (Cambridge: Fitzwilliam Museum, 2014) 126 pp., ISBN: 9780957443464

It includes a catalogue of over 100 prints by Caroline Watson and sixteen letters from her to William Hayley. Among the letters printed is one of 30 October 1805 from Caroline Watson to William Hayley which mentions that on 3 July 1805 Richard Phillips (the publisher of Hayley's *Ballads* [1805] with Blake's engravings) sent a copy to "M.^r Blake" (p. 109).

WOLLSTONECRAFT, Mary

(1759-97)

Author, Feminist, Radical, known in Blake's Circle

Crafton, Lisa Plummer. "‘Insidious Decency’: Modesty and Female Sexuality in Wollstonecraft." *European Romantic Review*, XI, 3 (Summer 2000), 277-79

Kelly, Gary. *Revolutionary Feminism: The Mind and Career of Mary Wollstonecraft* (1992)

REVIEW

Ann Mellor, *Blake*, XXVII, 3 (Winter 1993-94), 78-79
(Kelly "provides an illuminating account of the way that Wollstonecraft manipulated her verbal style to create a new discourse and a new definition of Woman" [p. 78])

BACKGROUND

Bindman, David. "'Revolution-Soup, dished up with human flesh and French Pot-Herbs': Burke's *Reflections* and the Visual Culture of the Late 18th-Century." Pp. 125-43 of *British Art 1740-1820: Essays in Honor of Robert R. Wark*. (San Marino: Huntington Library, 1992)